

# MUSICAL AMERICA

VOL. XLVI. No. 9 NEW YORK

EDITED BY MILTON WEIL

JUNE 18, 1927

\$5.00 a Year  
15 Cents a Copy

## SUMMER OPERA IS GAILY LAUNCHED IN AMERICAN SEASON

Ravinia Casts Announced—St. Louis Municipal Company Begins Series with "Robin Hood"—With Fair Weather Prevailing, Receipts During Opening Week Establish Record—New Members of Ensemble Welcomed in Popular Roles—Improvements in Outdoor Theater Benefit Seating Conditions—Cincinnati Zoo Opera Season to Bring Notable Opening Week's Bills, Including "Jewels of Madonna," "Carmen" and Ballet Program

SUMMER OPERA seasons are opening this month in several leading American cities. The St. Louis Municipal Opera launched its season on June 6 with De Koven's "Robin Hood." The Cincinnati Zoo Opera will begin its series of grand opera with "Jewels of the Madonna," sung in Italian, on June 19. Most important, perhaps, is the season at Ravinia, the outdoor theater in the environs of Chicago, where Louis Eckstein's company of noted singers will open its sixteenth season next week.

CHICAGO, June 13.—The Ravinia Opera season will open on Saturday night, June 25, with "Andrea Chenier." The cast will include Elisabeth Rethberg, Giovanni Martinelli and Giuseppe Danise in the principal rôles.

On Sunday, June 26, "Romeo et Juliette" will be given with Lucrezia Bori and Edward Johnson in the title rôles.

The customary concert program will be given by the Chicago Symphony, under De Lamar, on Monday night,

[Continued on page 13]

## "BARNUM PAGEANT" PRODUCED ON COAST

Philharmonic of San Mateo Begins Hillsborough List

HILLSBOROUGH, CAL., June 11.—In the idyllic surroundings afforded by the new Woodland Theater, the San Mateo Philharmonic Society began its second season of summer symphonies on June 5. Eighty musicians from the San Francisco Symphony under the baton of Nikolai Sokoloff, played Tchaikovsky's Fourth Symphony; the "Pageant of P. T. Barnum" by Moore, given for the first time in California; the "Song of India," Rimsky-Korsakoff, and Sibelius' "Finlandia."

The Woodland Theater appears to be all that has been claimed for it. All the seats are good, the acoustics are splendid and there is a plentiful amount of shade afforded by trees, shrubbery, and by a

[Continued on page 12]



Photo by Frank Moore Studio, Cleveland

NIKOLAI SOKOLOFF

Who Is Re-engaged as Conductor of the Cleveland Orchestra for Five Years

## Permanent American Opera Company Will Give Thirty Weeks' Series in New York

New Organization to Be Formed About Rochester Enterprise, Under Direction of Vladimir Rosing—Répertoire Will Include Grand and Light Operas—Singers Named

THE establishment of a permanent opera company to perform works in English for New York next season was announced last week by Vladimir Rosing, who will direct the enterprise. The new organization will be known as the American Opera Company. Its personnel, according to the statement, is to be built about that of the Rochester Opera Company, which appeared in New York this season, directed by Mr. Rosing. The success of the Rochester company obtained for it the underwriting of a group of patrons of music for the maintenance of the company for activities covering at least thirty weeks next season.

"The sponsors of the American Opera Company believe that there is a need for a permanent organization dedicated to opera in English by American artists," said Mr. Rosing, "and they have taken

over as a nucleus the organization developed in the past four years at the Eastman School and Eastman Theater. "The American Opera Company has received the generous and valuable co-operation of George Eastman and of Dr. Howard Hanson, director of the Eastman School, who have placed at its disposal the scenery and productions for the repertoire developed within the past few years. It is through their courtesy that Eugene Goossens will conduct many of the performances of the American Opera Company."

In the repertoire of the American Opera Company for the coming season are

[Continued on page 12]

### Reiner Will Open Philadelphia Series

THE Philadelphia Orchestra's season will be opened by Fritz Reiner as guest conductor, according to a report in New York this week. Mr. Reiner is mentioned as the first of three guests to lead the Philadelphia forces during the coming season.

## SOKOLOFF BOOKED BY CLEVELAND FOR FIVE YEARS MORE

Executive Committee of Musical Art Association, Which Supports Orchestra, Is Unanimous in Inviting Conductor to Remain as Head of Symphonic Forces—Present Contract Has Still One Year to Run—New Arrangement Is Third Made with Leader in Course of Symphony's Nine Seasons—City Appropriates \$20,000 for Park Stands in Which Players Will Appear This Summer Under Baton of Rudolph Ringwall

CLEVELAND, June 11.—Nikolai Sokoloff, conductor of the Cleveland Orchestra, has been re-engaged for a term of five years beginning in the autumn of 1928. Mr. Sokoloff's present contract has still one year to run. John L. Severance, president of the Musical Art Association, which supports the Orchestra, in making the announcement of Mr. Sokoloff's re-engagement said: "To insure the stability and permanence of the Orchestra and to protect its high standard of achievement, the executive committee was unanimous in inviting Mr. Sokoloff to sign the five-year contract."

The new contract will be the third which Mr. Sokoloff has had as conductor of the Cleveland Orchestra in its nine years of existence, as he took charge of it at the time of its inception in 1918.

For a series of concerts during the summer, the city manager of Cleveland has engaged fifty-five of the players under the baton of Rudolph Ringwall, its assistant conductor. The season will last five weeks and the concerts will be given out of doors in Gordon and Edgewater parks. The city has appropriated \$20,000 to build a permanent band-

[Continued on page 12]

## ANOTHER FESTIVAL ANNOUNCED IN MAINE

Bangor Music Event to Have Fewer Performances Next Year

BANGOR, ME., June 11.—Bangor is to be the center of another Eastern Maine Music Festival under the direction of its founder, Dr. William Rogers Chapman, conductor of these festivals for the past thirty years.

This announcement was made following a recent meeting of the executive board, when Dr. Chapman was instructed to engage the artists and orchestra for the event. The work of the faithful choruses and conductors throughout eastern Maine, who in spite of uncertainties, have labored on, will not have been in vain.

The one obvious change in the festival lies in fewer performances. There have always been those who think the festival season a little too long. Whereas

[Continued on page 12]



## Sixtieth Anniversary Is Marked at Cincinnati Conservatory with Pageant

**Annual Graduation Exercises Bring Awards of Diplomas to Many—Honorary Degrees Conferred on David Stanley Smith and Clarence C. Robinson—History and Growth of School Portrayed in Two Dramatic Productions with Music—Alumni Dinner Is Feature**

CINCINNATI, June 11.—The sixtieth anniversary of its founding was marked by the Cincinnati Conservatory of Music this week. In honor of the occasion a series of notable events was sponsored by the institution. The annual graduation exercises were held on June 9. Alumni Day, on June 8, had as a feature the presentation of a pageant depicting the history of the school. On the same evening the alumni dinner was held.

One of the largest classes of graduates to date received diplomas, certificates or degrees, in the Conservatory Concert Hall. The academic procession formed in the Conservatory. The Senior class was led by its sponsors, Dr. Karol Liszowski and Margaret Melville Liszowska, both of the faculty. It entered the hall headed by Bertha Baur, president and director of the Conservatory, and Dr. Frederick Hicks, president of the University of Cincinnati, who made the address.

Honorary degrees were conferred upon two noted visitors. Clarence C. Robinson, head of the music department at Ohio State University, received that of Master of Music. David Stanley Smith, director of the Yale School of Music, was awarded the honorary degree of Doctor of Music. Ernest George Hesser received the degree of Doctor of Pedagogy.

The Shailer Evans Prize for piano was awarded to Fannie Vardeman, while Mildred Spencer received honorable mention. The Alliance Francaise Scholarship was awarded to Irma Hutton.

The candidates for degrees were presented by Dean Frederic Shailer Evans and Dr. Edgar Stillman Kelley. Dr. Frank Nelson, rector of Christ Church, delivered the invocation at the commencement. Albert Berne, of the faculty, sang a group of songs, with Augustus O. Palm as accompanist.

### Pageant Depicts History

Alumni Day was a most interesting one at the Conservatory this year. In the afternoon, the pageant, written by Isobel Yealy, a graduate from the department of dramatic art, was presented in the campus theater. The pageant was directed by Margaret Spaulding, Miss Yealy's teacher. It was an allegorical story of the founding and growth of the Conservatory. The music

for the entertainment was compiled and arranged by Mildred Eakes, who, with Truman Boardman and Marjorie Van Staden, furnished the accompaniments.

Katherine Rider was the *Interpreter* of the drama. The large cast included the following, all of whom impersonated virtues or evils, as in the oldtime morality play: *Pan*, *Spirit of Music*, Lillian Wiebking; *Inspiration*, Helen Board; *Strength*, Virginia Brand; *Persistence*, Charlotte Du Bois; *Courage*, Bernardine Bonner; *Spiritual Faith*, Grace Payne; *Doubt*, Virginia House; *Discouragement*, Lillian Carico; *Fatigue*, Ethel Atkins; *Fear*, Mildred Galloway; *Youth*, Lillie Mae Foster; *Enthusiasm*, Harriett Lowther; *Encouragement*, Ethel Mae Collins; *Comedy*, Mildred Whitlock, and *Tragedy*, Irma Kaiser.

In addition, *University Degrees* and *Nations Contributing to the Artist Faculty* were impersonated by the following: Mildred Spencer, Virginia Van Vorrhis, Beatrice Moser, Treva Keckler, Saidee McAllister, Roberta Holton, Nelle Urick, Eleanor Powell, Lois Shaw and Louise Damron. Isobel Yealy, the author, impersonated the *Student*, whose adventures led her to come in contact with these abstract virtues. The pageant was well produced and much enjoyed.

### Noted Speakers Heard

On the same evening the dinner was in charge of John A. Hoffmann, president of the Alumni Association, who acted as toastmaster. Mayor Murray Seasongood made an address of welcome. Bertha Baur, head of the Conservatory, and Dean Frederic Shailer Evans responded. Leo Paalz, of the faculty, was another speaker.

The two principal addresses were made by David Stanley Smith, on "Responsibilities of Conservatories of Music," and C. C. Robinson, on "Value of Music to the Community."

Violet Summer received the class of 1927 into the Alumni Association. The spokesman for the class was Charlotte Du Bois, president.

At the close of the dinner a playlet written by Clara Bridge, teacher of piano at the Conservatory, was presented. It showed four epochs in the life of the Conservatory, with scenes laid in the years 1867, when it was founded, 1887, 1907 and 1927. Each act was presented in costumes and with music of the period. Jemmie Vardeman and Violet Summer, of the Junior Faculty, presented the first episode; Alma Betscher and Leo Paalz, of the faculty, the second; Truman Boardman and Pauline Brown, the third, and the fourth, the "Age of Jazz," was given by Elba Davies, Wilma Dearing, John Hessler and Charles Stokes, all of the graduating class. Mary Elizabeth Griffith announced the acts and told the story of the play.

## PHILADELPHIA HEARS NEW SINGING GROUP

**A Cappella Chorus Makes Favorable Impression at Début**

By W. R. Murphy

PHILADELPHIA, June 12.—A new choral organization was introduced at an invitation concert on June 2, in Witherspoon Hall, where the A Cappella Chorus gave a varied program in excellent style. It is a body of forty voices, fresh in quality and younger than the voices in the average chorus. Harold W. Gilbert is the conductor and brought excellent results from his material in "Ascendit Deus" of Palestrina, Robertson's "Celtic Hymn" and Taneiev's "The Stars." Of particular interest was a well written chorus, basically melodious and singable, by Frances McCollin, a Philadelphia composer.

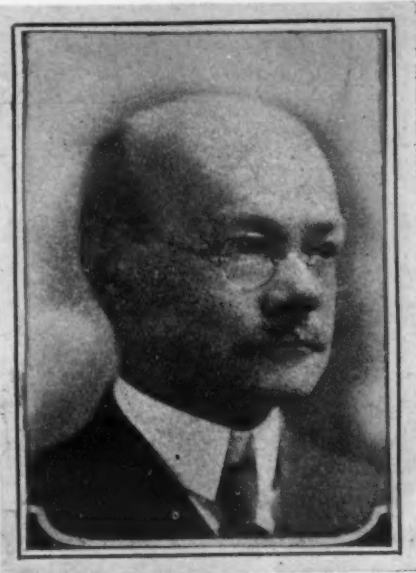
The soloist was Gitta Gradova, pianist, who played very beautifully a Chopin group, supplemented by other works at her first appearance. She gave a varied taste of modernism in her final group, inclusive of music by De Falla, Poulenc, Whithorne and Albeniz.

Beautiful tone quality and faultless style marked the program of the Swedish National Male Chorus at the Lulu

### St. Louis Symphony Seeks Abendroth as Guest

AS one of the guest conductors for its coming season, the St. Louis Symphony has invited Hermann Abendroth, conductor of the Cologne Gürzenich Concerts, to appear during five weeks. The *Berlin Signale* states that the conductor will probably be unable to accept the invitation, as his duties in Cologne conflict with the projected American appearances.

### Dr. Tily Is Awarded Sesquicentennial Medal by Philadelphia Board



Dr. Herbert J. Tily

PHILADELPHIA, June 12.—The awards committee of the Sesquicentennial Association has conferred a gold medal on Dr. Herbert J. Tily in appreciation of his work as chairman of the music committee during the exposition.

The program enlisted the services of notable local and visiting organizations, organists and soloists. The daily organ recitals were especially distinguished. Semi-weekly and sometimes more frequent programs by the Philadelphia Orchestra at a nominal fee, under the leadership of Frederick Stock, Nikolai Sokoloff, Fritz Reiner, Artur Rodzinsky, and Stokowski brought the orchestra before a multitude of hearers to whom its playing was previously merely a report, as the Auditorium had a capacity several times that of the Academy of Music.

Dr. Tily is the president of the Philadelphia Music League, and conductor of the Strawbridge and Clothier Chorus, which has given many important concerts.

W. R. MURPHY.

## OBERHOFFER FIRST ST. LOUIS "GUEST"

**Will Lead Opening Weeks of Season—Pupils in Recitals**

By Susan L. Cost

ST. LOUIS, June 11.—The St. Louis Symphony Society announces Emil Oberhoffer as the first of the guest conductors who will lead the orchestra next season. Mr. Oberhoffer's term of leadership will inaugurate the season and will be for five weeks, starting Nov. 5. Decisions regarding the other conductors have not been made as yet.

Mrs. H. Worthington Eddy, St. Louis contralto, gave a delightful recital in the studios of Margaret Chapman Byers recently. Katherine Carmichael accompanied Mrs. Eddy in a program including "Suicidio" from "La Gioconda," lieder of Schumann and Schubert, and other songs.

Pupils of the David Earle Piano Studios are giving a series of eight recitals, the first of which was heard lately in Vandervoort's Music Hall.

Ellis Levy presented pupils in a recital at the Vandervoort Hall, giving an interesting and ambitious program.

### Lisa Roma Will Sing with Philadelphia Opera Company

PHILADELPHIA, June 12.—William G. Hammer, general manager of the Philadelphia Grand Opera Company, announces the appearance with that organization next season of Lisa Roma. Miss Roma received her early musical education in this city from the late David Bispham. This will be her operatic debut in her homeland, though she has sung in various centers abroad, and has the distinction of being the first American soprano engaged by the Staatsoper (formerly the Imperial Opera) since Geraldine Farrar. Her appearances in "Aida" and other works created highly favorable comment. She has sung in this country in concert. Her last appearance in Philadelphia was in joint recital with Pablo Casals in the series of Penn Athletic Club musicales.

W. R. M.

### Johnstown Art League Repeats Program

JOHNSTOWN, PA., June 9.—So emphatic was the reception accorded Bizet's "L'Arlesienne" Suite, No. 1, at the musicale given recently by the Johnstown Art League at the residence of Mrs. Marshall G. Moore, Southmont, that arrangements are being made to repeat that part of the program for the Memorial Hospital. The Country Club has been secured and an artistic setting is being provided. The Suite as presented was arranged for two pianos, violin and soprano, with an incidental reading from Daudet. Mary Austin Hay and Edna Bowers Merrill were the pianists; Anna L. Hatcher, the violinist; Amelia Ludwig Evans, the soprano, and Agnes Stover Martin, the reader. The Suite was preceded by a program of songs, choruses and piano solos from the compositions of Denza, Horn, Becker, Franz, Rubinstein, Ries, Sternberg and Chopin. Eight members of the Art League took part.

M. A. H.

FARMINGTON, CONN.—The organ in the Congregational Church was dedicated by Mrs. Nels Fossum. She played music by Karg-Elert, Massenet, Dubois and Wagner.

W. E. C.

### "Elijah" Latest Work Listed for Stadium Events

THE more pretentious works to be given at the Stadium Concerts this summer will include "Elijah" and Beethoven's Ninth Symphony, which has become somewhat of a favorite in this series. Two performances, on consecutive evenings, is the usual order with these events. The conductors of the Stadium Concerts this season, as already announced, will be Willem van Hoogstraten, Frederick Stock and Pierre Monteux. The "shell" at the Stadium is being prepared for the season, which opens on July 6.

### Florence Easton Sings "Turandot" at Covent Garden

FLORENCE EASTON, soprano of the Metropolitan, made her first appearance at Covent Garden, London, unexpectedly on the evening of June 13, in the title-role of Puccini's "Turandot." According to a copyrighted dispatch to the *New York Times*, Miss Easton was in London on a holiday and had no intention of appearing in opera, but the management, hearing that she was in the city, prevailed upon her to sing the rôle. Although English, Miss Easton had never before sung at Covent Garden. Her success was unqualified and both critics and public were loud in their approval of her singing and acting of the difficult part. Miss Easton has not yet appeared as *Turandot* at the Metropolitan Opera House though she sang the rôle with the company on the road during its recent tour.



# Participating in the Pageant of New York Opera

## Where Operatic History Has Been Made

New Park Theater, 1825.  
 Richmond Hill, 1832.  
 Niblo's Garden, 1832.  
 Italian Opera House, 1833.  
 Palmo's, 1844.  
 Astor Place Opera House, 1847.  
 Academy of Music, 1855.  
 Metropolitan Opera House, 1883.  
 Manhattan Opera House, 1905.  
 New Theater (Century), 1909.  
 Lexington Avenue Theater, 1913.



HE "first nighters" who attend the opening performance of the San Carlo Opera Company in Fortune Gallo's new opera house next September will be, whether they know it or not, participants in a pageant which began more than a century ago. Picture, if possible, that beginning: The new Park Theater, a "magnificent playhouse" with "three chandeliers and patent oil lamps, the chandeliers having thirty-five lights each"; its boxes luxuriously equipped with benches of board covered with red moreen, a narrower board, shoulder high, stretched behind to serve for a back, and one bench out of each three lacking this comfort in order that the seat might be raised for people to pass in. The floor, unfortunately, was dirty and broken into holes, from which rats, probably highly appreciative of the music, ran across into the orchestra. The pit was approached by a long underground passage, dimly lighted and with bare walls sketchily whitewashed.

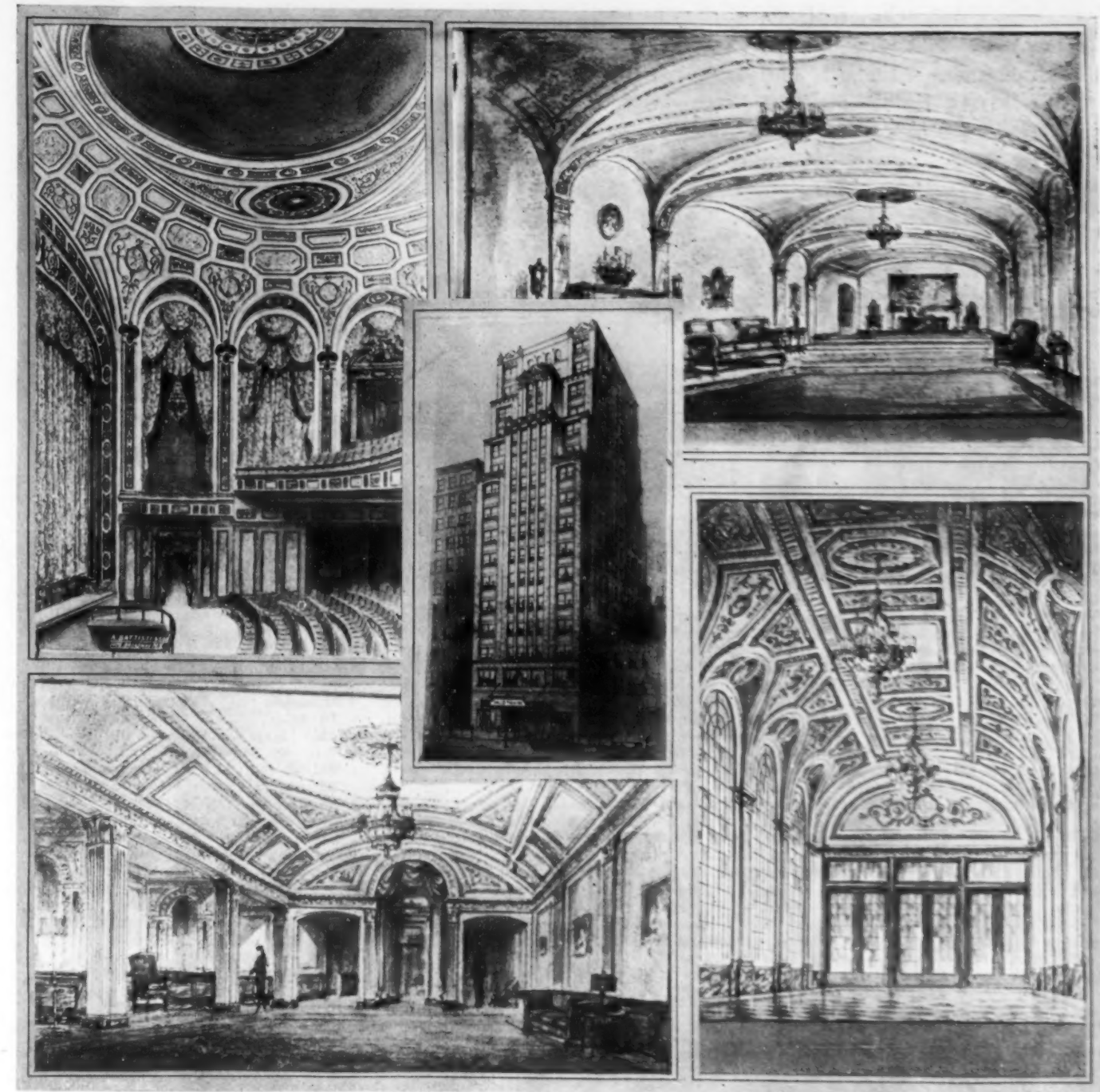
In this admired setting New York first heard Italian opera, specifically "The Barber of Seville," introduced by the intrepid Garcia, father of the little church singer who was to be Malibran.

Compare now the scene in Fifty-fourth Street, a little west of Broadway, next September. The streams of automobiles discharging their passengers before a sixteen-story building of the modern towered type; the promenade of smartly dressed men and women through the length of the beautiful foyer into the auditorium, exquisite in its adaptation of the Italian Renaissance style. The prevailing color is blue, enriched with gold, and a dash of turquoise green. In gentle contrast the draperies are in old rose and dull gold, the carpet design of the same tones on a blue field. The wainscoting and other woodwork are of walnut, and the chairs of walnut, blue and gold. A warm ivory tone pervades and softens the entire decoration.

To complete the contrast with the Park Theater, elaborate promenades, salons and rest rooms have been provided on three floors, and for the incidental entertainment of his patrons Mr. Gallo plans to provide a museum on the premises which will present the whole romantic story of grand opera in the United States by means of playbills, photographs, miniature stage sets, costume models and historic exhibits of all kinds. In this work the Metropolitan and Chicago civic opera companies will be invited to cooperate.

### Acoustic Tests Made

The auditorium will seat 1400 persons, and every precaution has been taken to insure audibility and visibility from every seat in the house. The orchestra floor is divided by five aisles, more than in any other New York theater to afford the maximum number of aisle seats. Eugene De Rosa, the architect, and Podgur and Berry, the builders, under constant supervision of Mr. Gallo, have kept in touch with acoustical



A NEW SETTING FOR MUSICAL EVENTS IN NEW YORK

The Gallo Theater on Fifty-fourth Street, to Be Opened in September by the San Carlo Opera Company. Upper Left, the Auditorium. Center, an Exterior View of the Theater. Upper Right, the Grotto Smoking Room. Lower Left, the Mezzanine Lounge. Right, the Lobby Promenade

experts and periodic tests of sound values have given assurance of the excellence of this feature.

The new theater has announced the policy of housing regular Broadway attractions as well as opera, concerts, recitals and operettas, stipulating however that opera and operetta shall have precedence.

The cost of the new undertaking is placed at \$2,000,000, which is just \$1,850,000 more than Mr. Gallo's predecessors spent in 1833 for the first theater built in New York expressly for grand opera. It was the Italian Opera House, at Church and Leonard streets, which became later the National Theater. There was no sparing of expense to make the edifice a rival of anything on the continent. There were no rats to frighten the ladies out of the parterre, but rather "mahogany chairs upholstered in blue damask," and the box fronts were ennobled with emblematic medallions and panels of crimson, blue and gold.

But in spite of all this magnificence and the extremely creditable performance of the company under Da Ponte as impresario, Italian opera ran only sixty-eight nights the first season with a deficit of almost \$30,000.

It is difficult for opera goers of this generation to understand the bitter controversy which raged in the early days of the democracy over the presentation of opera in any tongue but English. As early as 1750 at the Nassau Street Theater "The Beggar's Opera" is said to have been performed. From that year until Garcia's historic "Barber" at the Park, there was no dearth of opera in the vernacular. In 1767 George Washing-

ton attended the John Street Theater to witness Dr. Arne's "Love in a Village." Purcell's "No Song, No Supper" was a favorite, as was McNally's comic "Robin Hood."

Prior to Garcia's effort in 1825 there were several productions of Italian opera in English adaptations. In fact, in the very Park Theater which Garcia obtained later, there was in 1819 a production of "The Barber of Seville" in English, to say nothing of "The Marriage of Figaro" in 1821. No less an advocate than Addison was sponsoring English opera against the world.

### Opera's Second Home

Richmond Hill, rich in historical association as the home of Aaron Burr, became in 1832 the second home of Italian opera, the old mansion serving as the theater and the grounds at the intersection of Varick and Charlton streets as gardens equipped, in the popular fashion of the day, for eating and drinking during the performance.

Niblo's garden, like Richmond Hill, offered opera and light refreshment hand in hand, so to speak, and in Niblo's both Italian and English opera were to be had, but the emphasis was upon the latter. Castle Garden did not present opera until 1848.

Lovers of opera in the original tongue had to content themselves with an occasional season, or an occasional performance, until the opening of the Italian Opera House in 1833 already alluded to; but from the Garcia performance in 1825 until the opening of the Academy of Music in 1855, there was a steady, ever-growing interest in opera other

than English. The demand for it was answered in a series of scattered but earnest enterprises which prepared the way for the glory of the Academy and the Metropolitan, and maintained a worthy tradition.

There is no explaining just what combination of talents, or perhaps of circumstances, produces an impresario. Certainly there is no explaining Ferdinand Palmo, a restaurant keeper and caterer to the public taste, who had no experience whatsoever of opera, theater, or singers. Nevertheless it was he who undertook to give New York a full season of Italian opera in 1844. He secured and remodeled a theater in Chambers Street and on Feb. 3, "I Puritani" was performed. One member of Mr. Palmo's company was Antognini, who has been called the greatest tenor ever heard in this country. Although the Palmo enterprise lasted only three seasons, it marked a definite stage in the movement.

The failure was not so much one of opera, as of the house which harbored it. To meet this emergency, Messrs. Foster, Morgan and Colles built the Astor Place Opera House, accommodating 1800 persons. In 1847, under the hand of Max Maretzek, it opened and for three seasons more, gave the city an excellent repertoire with such singers as Salvi, Parodi, Steffanone, Marini, Bettini and Lorini.

### The Academy Days

On Feb. 20, 1855, the responsibility of giving grand opera to New York was assumed by the Academy of Music, and the subsequent contribution to art made

[Continued on page 4]



# Minneapolis Municipal Auditorium Opens

Symphony Men Called Back from Vacation for Initial Performance—Macbeth and Tibbett Are Soloists—Seating Capacity of New Building Is 10,645—Opera Season Planned for 1928

MINNEAPOLIS, June 11.—Called back from their summer vacations by their conductor, Minneapolis Symphony members, under Henri Verbrugghen, played at the initial concert in the new Minneapolis Municipal Auditorium. Florence Macbeth, soprano of the Chicago Civic Opera Company, singing at her best, and Lawrence Tibbett, particularly worthy of commendation for his brilliant tone, distinctness of enunciation, and interpretative abilities, were the soloists. About 8000 attended the brilliant occasion.

Following "The Star-Spangled Banner," the program opened with the Tchaikovsky "Marche Slave." Other numbers listed were the Prelude and Mazurka from Delibes' "Coppelia," the Symphonic Poem of Liszt, "Les Préludes," "Farandole" from Bizet's Suite "L'Arlésienne" from the "Tannhäuser" Overture. Mr. Tibbett was heard in the "Pagliacci" Prologue, and in the "Toreador Song" from "Carmen"; Miss Macbeth in the "Mignon" Polonaise and the Mad Scene from "Lucia di Lammermoor."

After four years of planning, Minneapolis has, after many vicissitudes, secured a hall which is thought surpassed by none anywhere in the country.

Croft & Borner of Minneapolis were the architects. They traveled all over the country investigating auditoriums, and have succeeded in creating as fine a structure of its kind as may be found. The rank and file of Minneapolitans have all looked forward to this auditorium. It can be confidently stated that in every respect the building comes up to desires. Music lovers all over the city are extremely enthusiastic over the realization of the project.

The exterior of the building is massive. Its lines are severe, yet graceful, the limited ornamentations being

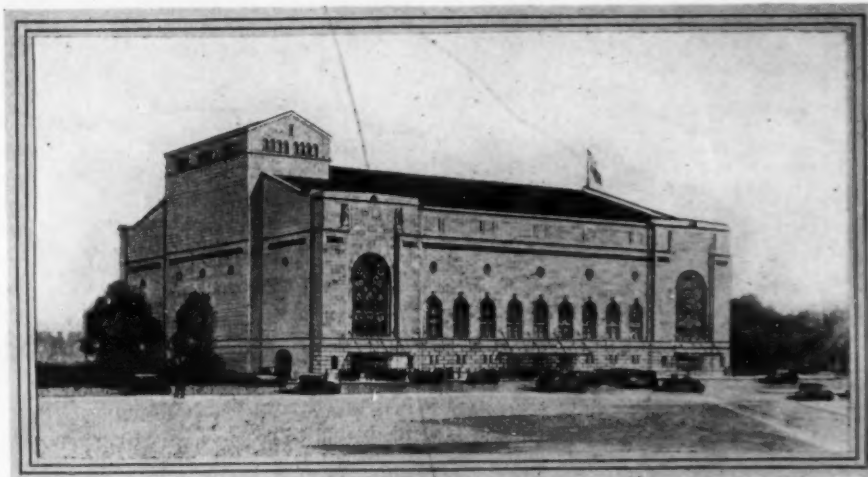


Photo by Hibbard Studio

The Minneapolis Municipal Auditorium, Opened with a Gala Concert in Which the Symphony and Noted Artists Took Part

planned to accomplish the most artistic effects.

The auditorium, occupying 25,000 square feet, has a seating capacity on the main floor and the two balconies of 10,645. From every seat in the hall can the audience not only hear everything on the stage but see it without obstruction as well.

There are no stairways leading to the balcony, easy sloping ramps being provided. The exits are so arranged that the hall can be completely emptied in a minimum time. The aisles are wide, and seats very comfortable, including the portable ones used in the main arena.

Special attention has been paid to the lighting. It is entirely indirect, so that when all the lights are on the effect is of daylight with practically no shadows. In addition there are colored lamps that can be used to vary the effect.

The equipment includes amplifiers, motion picture facilities, fully equipped stage, portable pipe organ console, and a disappearing orchestra pit.

In addition to the large hall, there is a basement with an area of 42,240 square feet where industrial expositions can be housed adequately.

The stage being 4500 square feet, is of sufficient size to accommodate the largest opera, or other spectacular performance. There are fifty-two dressing

rooms, two large chorus rooms each provided with separate stairways and two elevators. Other stage equipment make it possible for Minneapolis to have opera on a large scale.

## Benefit to Public

Plans are already under way for a season of opera in Minneapolis in 1928. Mrs. Carlyle Scott, who has ably directed two annual concert series at the University of Minnesota and in the various downtown halls in Minneapolis, will be the impresario.

In addition, the new auditorium will enable Mrs. Scott to bring to Minneapolis, at popular prices, some of the greatest artists in the world. Consequently a newer era opens in which the musical public will be increased many fold. Heretofore the limited seating capacity of the downtown Armory building, around 4500, has meant higher prices than many people can afford to pay. With a seating capacity of over 10,000, the highest type of attractions can be brought to Minneapolis and thousands can attend at prices within the reach of people of moderate means. Mrs. Scott has already engaged several artists to appear in the new Auditorium during the season of 1927-28.

H. R. ZUPPINGER.

## NOVELTIES IN PARIS SUCCESSFULLY GIVEN

Koussevitzky Leads Second Orchestral Series in Elysées

PARIS, June 5.—The second concert in the orchestral series under Serge Koussevitzky was recently given with much success at the Théâtre des Champs-Elysées. Three first hearings for Paris were on the list—a new Overture by Prokofieff, Tansman's Symphony, and the Concertino of Germaine Tailleferre.

Perhaps the most marked popular success was won by the last-named work. It is scored for harp and small orchestra. Lily Laskine played the solo part. Some of the scoring effects were particularly charming.

The work showing most inspiration was Tansman's Symphony. It is somewhat of a miniature in form, but has vigor and pleasing contrast. The Scherzo is particularly effective.

Prokofieff's Overture, scored for twenty instruments, abounded in technical *travaux de force*. It has parts for two pianos, two harps, celesta and timbales. The most striking use is made of the pianos. The Presto movement has a whirlwind conclusion.

All the compositions were received with interest. The series is one subscribed for long in advance, as it marks annually one of the highest points of the season, both in programs and interpretation.

## ENTHUSIASM AROUSED FOR MUSIC IN IOWA

Cedar Rapids Celebrates Music Week with Many Programs

CEDAR RAPIDS, IOWA, June 11.—Cedar Rapids has celebrated its second annual Music Week. By a similar or better observance in future years, this city, it is felt, will experience a growing interest in music as a community asset, and as a cultural means of self-expression.

In preparing for the occasion representatives from the Beethoven Club, Mrs. C. W. Boegel, chairman; the music department of the Woman's Club, Mrs. Leo Peiffer, chairman; and the Playground Commission, Clare Nichols, chairman, formed the nucleus of a committee that drew in the support of more than twenty organizations. The mayor accepted the honorary chairmanship and issued a proclamation.

The event was supported on all sides. The public school supervisor arranged free music classes every day during the week; the high school band gave park concerts; two junior high school orchestras played evening concerts; a cornet quartet of high school boys entertained in hospitals; a grade school orchestra assisted in a Community Club program; parochial schools took part.

Coe College music department co-operated with several programs. The Park Commission erected a large band stand in a downtown park where a forty-piece women's band, a band of twenty-five, Negro singers under the auspices of the Y. W. C. A., and the Melody Glee Club were heard in concerts.

Theaters co-operated with programs featuring Victor Herbert music, organ recitals, and the motion picture, "The Music Master." Music stores furnished talking machines to banks, barber shops and other places. Stores co-operated with their own concerts.

The president of one manufacturing company let his employees out a half hour early, and sent a written invitation to nine other factories within radius of a quarter of a mile to join in a "Sing." About 400 office and factory workers took advantage of the opportunity.

The Home for Aged and the Children's Home were not forgotten, for recitals were given there also.

An address on "The Value of Music in the Community" and also a "Home Sing" were broadcast.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

## Homes Chosen for Opera's Forward March

[Continued from page 3]

there under the genius of Colonel Mapleson needs no embellishment here. The growth of the city and the increasing wealth of its citizens led to the establishment in 1883 of the Metropolitan, [built at a cost of a little less than \$2,000,000,] which met the demands of the newer element of society heretofore excluded from the sacred circle of the Academy. Competition with the older institution was serious and resulted in a deficit the first year of \$600,000, after a season of sixty-one representations of nineteen operas. The eventual triumph of the new house was inevitable, and three years later the old Academy closed its doors.

The Metropolitan reigned supreme until 1905, when Oscar Hammerstein, unmindful of the results of rivalry between the Academy and its successor a few years before, decided that the city needed and would support two operatic institutions. The introduction of French opera and the "front-page" personality of the new impresario kept the Manhattan Opera Company and its home on Thirty-fourth Street in the public heart until 1910, when an agreement was reached between the opposing factions and Hammerstein agreed to drop all connection with opera in New York for a period of ten years. The Manhattan Opera House continued in intermittent use, housing subsequently the Chicago company, the San Carlo company and lesser organizations.

Nevertheless, the weight of Hammerstein's success with what he was pleased to call "educational" opera had made its own impression, and to meet the ideal of "opera for art's sake" a National Theater was undertaken by friends and adherents of the Metropolitan, which was "not in any sense a commercial venture,"

but designed to foster and stimulate art by the addition of a school of musical and dramatic art. The New Theater, in Central Park West, (now the Century) was built at an expense of \$3,250,000 and dedicated in 1909 with impressive speeches. The project was fitfully supported during the next five years, the last experiment being a revival of English opera which resulted in a serious deficit. In 1914 the original purpose was abandoned entirely and the theater given over to Broadway productions.

Undismayed again by the fate of the New Theater, Mr. Hammerstein in 1913 attempted to re-enter the field, this time with a building at Fifty-first Street and Lexington Avenue. His agreement with the Metropolitan was invoked against him and the Lexington Avenue Theater became a home of motion pictures, except for three engagements of the Chicago Opera Company in 1918, 1919 and 1920.

Such is the history of opera and opera houses in New York of which Mr. Gallo becomes a part when he opens his auditorium in September. The new policy of housing opera and other types of entertainment from the outset takes the theater immediately out of the scope of traditional competition with the Metropolitan, for Mr. Gallo's organization is primarily a touring company which appears in New York exactly as it does in other cities—for a limited engagement.

The new Gallo Theater will not retain the distinction of being New York's newest opera house for more than a few years at the longest. A new Metropolitan stands in the offing. Upon the site already acquired by Otto Kahn in Fifty-seventh Street it is proposed to erect a new home for opera which will contain from 3500 to 4500 seats, with 1000 more than at present available at moderate prices. The number of boxes

will be reduced and they will be leased, not owned. In the words of Mr. Kahn, the building will be built "on simple and beautiful lines, without excessive ornament on exterior or interior." It is barely possible however that it may have the equivalent of "three chandeliers and patent oil lamps, the chandeliers having thirty-five lights each."

FRANCES L. WHITING.

## Theater Exposition Is Opened in Magdeburg

MAGDEBURG, May 16.—The German Theater Exhibition, which is to last through the summer, was opened here recently with unusual ceremonies. In the City Theater a festive performance of Verdi's "La Forza del Destino," in the translation of Werfel, was given on the opening day, with the general music director, Walther Beck, conducting.

A number of prominent personages were at the opening exercises in the hall. They represented the theatrical, musical and literary worlds. The opening message of Mayor Beims was read by Carl Miller, of the city government. Speakers who followed represented other German cities. The chief speaker was the Prussian Minister of Culture, Dr. Becker. An orchestra, under Mr. Beck, played the Overture to "The Magic Flute."

Though the exhibition was not fully arranged for the opening, there were a number of treasures. The show aims to trace the development of staging art, by means of plastic reproductions and other models. The historical section is especially interesting. There are designs for the first Wagnerian productions, and many examples of the most modern stage technic, "futurism" and other features of expressionistic art. Dance and music have an especial share in the event.



# Study in Italy as Reported by a Returned Pilgrim

Conditions in Milan Described by Singer Who Lived There—What Studies Cost and How Débuts May Be Obtained—Advice on the Choice of Rôles, and How Success Is Realized

By LESLEY MACK



**I** WISH to describe conditions as they exist in Italy today, for the benefit of vocal students who aspire to an operatic career, also the necessary qualifications for a possible success.

Conditions today in Italy are decidedly different from what they were before the war. A voice alone is no longer enough for success. Before the war there were many theaters and few singers; but today the condition is reversed, there being few theaters and many singers. Supply and demand control art as well as commerce.

It is naturally much harder to obtain an opportunity to sing, as there are many experienced singers without work and opportunities for the débutante are greatly reduced. To obtain an engagement is practically impossible without paying, and in many casts a considerable sum is necessary. In the course of a stay of nearly two years in Italy I saw a few instances when the début was made without pay; but this was when the talent was extraordinary, when the débutante sang almost like a finished artist, with an exceptional organ, a remarkable gift of diction, dramatic ability, heart, and great interpretative power. It takes all these qualities to make an artist, not forgetting the most important thing of all—health. There is not one student in a thousand who has all these qualities naturally, and they have to be developed with long years of study. So I can speak only of the student of average ability and point out the road as it surely exists for him or her, to show what one has to contend with, the years of study necessary and the most important thing of all, the cost.

I am not trying to discourage anyone, or to give the impression that the climb to success is impossible; but it is deplorable to see the amount of money and time that is wasted by thousands of students who go to Italy, utterly ignorant of what they are up against. After a year, without money, they realize the grade is well nigh impossible for them.

## Forewarned, Forearmed

To be forewarned is to be forearmed, and cold facts sometimes save money. The saddest part of the whole thing is that many girl students, being ashamed to admit their failure to friends and relatives, cease to communicate and drop out of existence. Consuls receive letters from parents and relations all the time inquiring about a certain Miss So-and-So who went to Italy to make a career but had suddenly ceased to correspond. I am hoping this article will avert some of these tragedies.

I will speak first of the financial end of the venture, because we are liable to have an inflated idea of our talent, based upon the opinions of friends, who know nothing of singing, and on the praise of unscrupulous teachers. We are, therefore, not so easily approached from this source.

Of course, speaking of vocal equipment, some voices are more naturally placed than others, some have more defects than others. One can only take the average voice and musical ability and depict the road that has to be traversed by this average student. This is based on the careful observation of others, as well as the writer's personal experiences as a singer.

Milan is the musical center of Italy. There one finds the best teachers, best theaters, and therefore the best musical atmosphere. The lire is pretty stable now at twenty to the dollar, or ninety-eight to the pound. On this basis one can figure costs, so I will speak in lire.

In other arts, possibly, one can be half starved and make progress; but not in singing, where the physical condition means so much. Therefore one must eat modestly, but well. Room and board in a private family costs 1200 lire a month. A pension or hotel costs more. One must have good teachers, the best are always the cheapest. One cannot get a good voice teacher for less than from fifty to seventy-five lire a lesson, and in Italy it is necessary to take a lesson every day, and Italian lessons three times a week, at fifteen a lesson.

How long it will take before the voice is well placed depends upon the defects to be eliminated, on the teacher and on the student's intelligence and ability to grasp the principles of good singing. The average is a year and a half before one is ready to pass the operas with a coach. A good coach costs thirty to forty lire a lesson, likewise it is necessary to take a lesson every day. Then comes the lessons in *scena* at forty to fifty lire. Of course there are many other expenses, music, etc., which are not, after all, such small items because in many cases music has nearly trebled in price during the last year, this due to Government taxes.

From these figures one will get an idea of the minimum cost of living and of the necessary lessons. When one multiplies these figures with a minimum time of two years, and an average of three, one gets a very good idea what his musical education will cost him. If the student has no musical foundation whatsoever, it is also necessary to study harmony and sight-reading in conjunction with these other studies.

## Personal Experience

I went to Italy with a fair equipment, having studied for eight years previous to my trip and having sung publicly for three years. Nevertheless I spent an average of \$170 a month only for living expenses and study. I was not living extravagantly, and this was when

the dollar was at twenty-five, not at its present rate of twenty. So unless the student is financially equipped to the extent of these figures, which are conservative, I am afraid his venture will turn out disastrously, because he will not be able to finish the course and will be like an automobile that commences a road run with insufficient petrol, when there are no gas stations on the way. Bear in mind that singing is not a mystery, and must be measured in a business-like way.

Singing in opera necessitates costumes, which are very expensive, costing away up in the thousands of lire. Many opera companies supply costumes, but not such things as wigs, shoes, stockings, jewelry, decorations, hats, swords, etc. Just the bare costume is supplied, and the other items are also very expensive.

One is finally equipped when the voice is well placed, the interpretation good, and a certain amount of freedom of action is gained. Rôles are well in hand, musically, and above all the diction is clear and spontaneous. The last is very important, because Italian audiences insist on good diction. Then the student is ready to try his wares on the *impresario* or agent. Of course one never becomes an artist in the studio. Nevertheless, one has to have the rough spots pretty well smoothed out if serious consideration is expected.

It seems that most singers of today are trying to sing everything on the calendar. They think dramatic and lyric rôles are alike for them. This is a great mistake, because their voices soon bid them *addio*. This is partly the fault of the *impresario*, who wants to cut down expenses, and partly the fault of the artist, who is afraid of losing an engagement or who does not know his limitations. Incidentally, dramatic voices are very rare today.

I have heard some of the most beautiful lyric voices, soprano and tenor particularly, that in two or three seasons were absolutely ruined by their pos-

Purposes Forewarning to Forearm—Some of the Difficulties Which Students Must Overcome—Financial Pitfalls and Disappointments, Which Must Be Avoided with Common-Sense Methods

sessors attempting to sing rôles for which they were not suited. It is ridiculous to go through years of study and large expenditure of money to sing for only three years. Yet in this way a large number of beautiful voices are spoiled.

## "Let Your Throat Govern"

So be governed by your throat, as it will tell you the story every time. To become an artist one must learn to use his own brains. A *maestro* can only point out the right path, you must do the travelling. The secret of the success of such remarkable artists as Battistini, Melba and my beloved teacher, Alessandro Bonci, was that they sang only the rôles adapted to their voices and could not be induced under any circumstances to sing out of their repertoire. The result is that after careers of over thirty-five years of continuous singing, their voices are still good. Regardless of the placement of the voice, if they had sung rôles not suited to them, their careers would have been greatly shortened, and they would not have gone down in musical history as among the greatest artists of all time.

Good teachers in this country make the cost of study enormous. This naturally makes the student impatient to get started, which is a great mistake. It takes as long to turn out an artist today as it did fifty years ago, when one studied for not less than seven or eight years before making an appearance.

This cost is greatly reduced in Italy, where good teachers cost much less; and although conditions are not as they were before the war, Italy is still the best bet for the operatic aspirant so far as study is concerned, if not for experience. The student will not find, however, that *impresarios* are lined up to get his services when he is ready to sing, which seems to be the opinion of a large percentage of students who go to Italy. It is indeed very hard to sing in a good theater, one that has artistic value, even when one is willing to pay a fat sum. Moreover, the course of paying is that one never finishes. It is like the professional beggar: when he comes across a kindly housewife, he puts a cross on her doorstep as a sign for the others. In other words, one is looked upon as something easy.

Many *impresarios* of Italy look for the easy mark with money, and care not about giving the public an artistic season. The result is that the season is a failure and the *impresario* closes the doors. But in the meantime he has the money; the singers have paid him for the privilege of singing, so he cares not. His intention in the first place was to make his money from the performers, and not from the performances.

## A Fruitless Booking

A common device is to get an unsuspecting débutant to put up a certain sum for a performance in some distant town. At rehearsal the conductor protests against his appearance. He goes to the *impresario* to get his money back but is told: "I got you the engagement as agreed. If you haven't talent to hold it, that is your fault!" Another singer had been engaged to sing the part long before the débutant put in his appearance, showing it was not intended to allow him to sing whatever his ability.

This is an example of some of the tricks that the débutant has to look out for when ready to sing, or he will surely become a victim of some of the worthless managers who seem to abound at the present time. This is because the lyric stage of Italy today is in a very bad condition. To give one an idea of existing conditions, a season was recently given at the Carcano by famous artists,

## New York University Honors Deems Taylor



Photo by Wide World

Five Americans Awarded Doctor Degrees—From the Left, They Are Owen D. Young, Henry Fairfield Osborn, Frank Billing Kellogg, William Lyon Phelps, and Deems Taylor

**A**N American composer, in the person of Deems Taylor, was one of the five men awarded honorary degrees at the recent commencement exercises of New York University, held at University Heights.

They were Owen D. Young, chairman of the General Electric Company's board, awarded the degree of doctor of commercial science; Henry Fairfield Osborn, president of the American Museum of Natural History, doctor of science; Secretary of State, Frank Billing Kellogg, doctor of law; William Lyon Phelps, professor of dramatics at Yale University, doctor of letters; and Deems Taylor, composer of "The King's Henchman," doctor of music.

The Rev. Dr. George Alexander, pastor

of the First Presbyterian Church, in the capacity of president of the council of the university, presented each candidate for an honorary degree before Chancellor Brown made the award.

In receiving his award, Mr. Taylor had as his sponsor Dr. Theodore F. Jones, director of the University Heights Library. Mr. Taylor was presented by Dr. Alexander as "one of the foremost of living composers," and as a graduate of New York University, whose father also was a graduate.

When Chancellor Brown conferred the degree on Mr. Taylor, he said that in the dual achievement as distinguished composer and critic, Mr. Taylor had not only honored his college but was doing his part in the making of American civilization.

[Continued on page 15]





Reports from Hither and Yon Indicate That American Opera Still Struggles for Foothold on Slippery Stage of the World-Theater—New Plans for Music-Drama in the Vernacular Brave Tradition of the Financial Fiasco—Melody Timidly Raises Abashed Head After Enduring Long Contumely from the "Modernist"—Rhythm as Earmark of Materialism—Relation of Tonal Vibrations and Hair-Growth Established at Last—Intrepid Balladist Discovers the Misty Bronx—Youth Claims Cup in Race for Art Prizes.

Dear MUSICAL AMERICA:

JUST how eager are Americans for American opera? I have been moved to meditate on this issue again through having heard that when the Metropolitan made up its repertoire for its Spring tour, not one request was received from any city for "The King's Henchman." This, it seems to me, is altogether surprising in view of the very hearty reception accorded Deems Taylor's opera at the Metropolitan, not only by the audiences which applauded it at its six performances, but by the press, which gave the work far more favorable reviews than have been accorded various imported novelties.

There is no use denying the fact that there remains a widespread belief or delusion that no American opera can possibly be good—a belief founded to some extent on past experience, as well as upon the chatter of some of our singers who have rather gone out of their way to express themselves on the subject. It has always seemed the drollest thing to me, however, that our artists in certain instances should have accused our composers of being temperamentally unfit to write opera; since, by the same token, I should think our singers temperamentally unfit to sing opera. The sense of the theater is a prerequisite in both cases, and a lack of this presumably is what is meant when the temperaments of our composers are brought into question. As a matter of fact, although there have always been good American opera singers, there was much the same prejudice against the American operatic artist a few years ago that there still is against the composer, as the common practice of assuming Italian or French names bore witness.

Perhaps our composers have been a little precipitate in admitting their nationality. With an eye to performances on the road, Deems Taylor might find it profitable as well as convenient to affix to his second work the name of Conoscutio Teloro, and provide an Italian translation for his English text to convince his audiences that this really is an authentic grand opera.

MEANWHILE, plans to give America more opera are being pressed in a manner to indicate optimistic belief in the readiness of the American public to

dispense with foreign languages and foreign labels.

One day we read an announcement of auditions for the newly organized National Opera Guild, intent on selecting American singers.

A day or two later we learn that the American Opera Company, composed largely of members of Vladimir Rosing's Rochester organization, will give a series of performances in New York and visit other cities during a season of thirty weeks.

The National Opera Guild, we are told, now has some 4000 members, and to make a beginning, asks 25,000, with a subsequent goal of 100,000.

The American Opera Company, on the other hand, will be backed by a relatively small group and has already obtained expert management. As an organization that has already proved its worth, the ex-Rochesterians have a definite path ahead of them. Where it will lead remains problematical. Undoubtedly the success of one or more such companies would open new opportunities for American singers and quite possibly for American composers, although experimentation with new and untried works is about the last thing to be asked of a company that is of itself an experiment.

Every encouragement should be given so courageous an undertaking and I for one am hopeful that something of lasting consequence will come of it. But I see, also, the wisdom of caution as advised in the *New York Times*.

As set forth there, with respect to the National Opera Guild, "It is not the first time that fair prospects have smiled upon well-laid operatic schemes. Some who are leading figures in this one do not impress by their names their American nationality upon the candid observer. They are none the worse for that; but they may not be wholly familiar with the local history of schemes for 'American opera.' There have been many such; and we have only to look around us to realize what their end has been. It is only a few years since an American opera was launched at the Century Theater. Plans were minutely drawn; the all-powerful Metropolitan lent its aid and countenance; estimates were made; nothing was left to chance. We refrain from recalling the end, but it was not long in coming. A sumptuous American opera company, with noted singers and a famous conductor, was launched in the middle 'eighties. The end also came soon, complicated with lawsuits. There may be some old enough to remember that the beginnings of the Academy of Music in New York were involved in a scheme for the promotion of American opera, but the exotic kind very soon swallowed it up."

It is unfortunately true, as the *Times* points out, that American operas do not abound and that in these days the best of American singers are apt to be snatched up by the institution at Broadway and Fortieth Street. But only a blind man could fail to see the greatly increased interest in opera in cities that have had relatively little of it, and difficult as the course of various local opera companies has been, their presence in the field is an altogether heartening sign. The tours of Fortune Gallo's San Carlo Company are the standing answer to the old argument that traveling opera can never be made to pay and when these are considered in conjunction with the various local enterprises, the conviction that America can support more opera than it does is inescapable. Risks, indeed, must be taken. Let us have caution, but place courage first.

IS the world swinging back to melody, and will the ability to create enchanting tunes be the distinguishing characteristic of the next great composer of the royal line?

In this instance, the question—though not by any means a new one—is prompted by what I have read of "Madonna Imperia," which is to have its American première in the coming season at the Metropolitan. "It is pure melody," a friend in Turin writes me, and he thinks Americans will like it better than any other new opera they have heard in many years. He expresses himself as "satisfied that all these experiments in ugly noises are only convincing the public that it wants melody, and I think the world is turning back to it. All that is needed is for a great melodist to appear on the scene and we would soon forget all about these so-called modernists. I do not say Alfano is the man, but I believe he is on the right track."

Alfano, it would seem, has gone back to his earlier style in "Madonna Imperia," and, according to everything I have heard, it resembles "Resurrec-

tion" more than his highly complicated "Sakuntala," which Americans know only by report. We on this side have not ranked him among the really big men of the day, and his work, so far as it has been disclosed to us, has suggested a lesser Puccini rather than any very dynamic new force in music. But after reading several reviews of "Madonna Imperia," including the admirable one in *MUSICAL AMERICA* by Federico Candida, as well as this American's letter, I shall expect to be able to listen to it next season with no prejudices against it. Certainly the fact that it is couched in terms of melodic simplicity rather than post-Schönbergian atonalities will not cause me to decide in advance that it is not worth hearing.

Show me a successful opera that is not melodious and I will buy the tickets, henceforth, for two. But we all have our own ideas as to what constitutes melody, and so the Debussy enthusiast who may think to trap me with "Pelléas et Mélisande," will have to continue to pay his own way.

THE simple truth, as I see it, is that we have never been without melody and that there is plenty of it, of a kind, in our ultra-modern music. There, again, the question is not so much one of quantity but of quality. There is nothing so platitudinous today as to refer to the cry of "no melody" as applied successively to Wagner, Strauss, Stravinsky and others who were regarded as extremists within the memory of present-day patrons of music. Every composer of first-rank importance in the last century has been a melodist; and I am not excepting Scriabin, for although I do not place him among giants of composition, I am content that a number of others should.

Wagner, of course, is universally recognized now as one of the greatest, if not the greatest of melodists. The once horrendous cacophony of Strauss has given place to something of saccharinity in many pages of the tone-poems. Time, in its sifting process, has not recognized Strauss as a melodist comparable to Wagner; yet it is by reason of their tunefulness, quite as much as their other qualities, that "Don Juan," "Till Eulenspiegel" and "Don Quixote" have gained ground with a public that has become inured and indifferent to what were "experiments in ugly noises" only a few decades ago.

Stravinsky, too, is steadily being clarified as a melodist, and if he is a much more definite figure for audiences of today than Schönberg, this is largely because audiences have been able to fasten upon the tunes that abound in "Fire Bird" and "Petrouchka" and, no less characteristically in "Le Sacre" and "Les Noces" whereas they are still groping for the thematic material of the baffling Austrian. I, for one, do not feel that this clarification has increased Stravinsky's stature, for in revealing that he, too, is a melodist, it has exposed the narrow gamut and the inherent smallness of the purely creative side of his art, as distinguished from those coloristic or dynamic devices which are the marvel of his technic.

Of other moderns, Ravel, Bartók, de Falla, Honegger, Hindemith, Miaskovsky, Bliss, representatives of as many different sub-currents, certainly write melodically, and nothing that pertains to their manner of treating their material, be it nebulously impressionistic on the one hand, or disturbingly polytonal on the other, can negate that fact. I am not ready, however, to go as far as some and maintain that anything which has design and order has melody. The works of Edgar Varèse are, to say the least, debatable on this score. "Arcanes," heard last season, seemed to me to come closer to possessing a melodic basis than "Hyperprism" or "Intégrales." Was this because I had heard more Varèse?

But obviously, the question with regard to any work is not whether it has an element of melody, but whether that melody transcends the commonplace, the trite, the banal, the artificial, and the inconsequential.

On this basis, I do not think the question so much one as to whether the world is swinging back to melody, as it is whether music is developing anywhere a composer who can write melodies big enough and fine enough and beautiful enough to set that same world by the ears, and cause it "to forget all about these so-called modernists." To my way of looking at the situation, most of them are writing melodies today—whatever the manner or the technic they employ—to the best of their ability. And that's the tragedy of it all!

I NOTE that the German Foreign Minister, Dr. Gustav Stresemann, in addressing the throng assembled at the opening of the music exposition in Frankfurt, fired several Big Berthas at jazz.

"I regret that Negro rhythm has triumphed over harmony," said Dr. Stresemann. "We must protect our nerves from this drumfire and seek again that solemn hour of communion from which has come all the greatness ever created."

One wearies, eventually, of pointing out, over and over again, that the Negro content in jazz is neither its largest nor its most dominant racial element, but there remains a question which is indeed a serious one in modern music—that of the exaggerated ascendancy of rhythm, which can be regarded as the most primitive and therefore the most animal of the several elements which enter into the creation of art-music. There seems to be a definite connection between Europe's rhythm-mania and the spread there not only of American dances but of those sports which not so many years ago were largely confined to this country and to England. It would all seem to be part of this "new materialism" which has hit the arts as squarely between the eyes as it has religion.

After listening to Krenek or Hindemith, one turns to Schönberg almost with the hope that there is something left of spirituality in what otherwise savors of perversity. Honegger makes motion picture theatricism of "Le Roi David," and does it with a challenging skill, but his descriptive musical captions will never lead an erring world back into the paths of devoutness. Nor will Szymanowski's mysticism or Prokofiev's countings of seven.

Out of the rhythm orgy undoubtedly will come a more flexible medium; but if ever anything has been proved in music it is that there is nothing emptier than a carnival of animal or mechanical pulsations, glorifying either the brute or the machine. Man does not and can not live by rhythm alone.

WHICH brings me to some experiments carried on in the London zoo in an attempt to ascertain the effect of music upon animals. Wolves and a rhinoceros, it seems, resented the sounds inflicted upon them by two violins, an oboe, a flute and a mouth organ. Snakes were stolidly indifferent, but crocodiles showed a rapt interest. Believers in evolution can draw their own conclusions as to the nature of the tears sometimes shed in the Metropolitan or at Carnegie Hall.

BUT I would not for a moment appear to be belittling the love of music, especially in view of a communication I have just received from one of my imps in the National Capital. What will music not do?, he asks, in reporting the results of extended investigations by a leading scientific society of Washington. The conclusion has been reached, he informs me, that music of delicate vibrations is a hair invigorator for the musician, while loud, blunt and strident music is a promoter of baldness. Investigations show that the violinist grows abundant hair, the reactions he receives from his instrument amounting to about the same as a vigorous massage of the scalp, while the performer on a tuba, saxophone or trombone begins losing hair quickly after close and continued association with any of those instruments, their work amounting to blowing the hair off their heads, so to speak. The bass viol has the same effect as the trombone and the piano the same as the violin. These men who have thoroughly investigated the subject insist that it is not mere chance that violinists boast abundant hair while trombonists have shining pates almost without exception. There's a reason, they point out, and fond parents should think twice before permitting unmarried sons or daughters to become trombonists, saxophone virtuosos, or prodigies of the tuba.

I HAVE heard, at one time or another, folk-music representative of most of the territory between Greenland's icy mountains and India's coral strand. Last week, however, I became acquainted with the native outpourings of a strange and at least partly civilized land, the general location of which is but vaguely known. Robert A. Simon is responsible for my new information, through the medium of his "Bronx Ballads," which Simon and Schuster released from their busy presses the other day. Although he does not say so, I think Mr. Simon

[Continued on next page]





[Continued from page 6]

must have been in The Bronx at least once or twice to have acquired such sympathetic understanding of its quaint inhabitants and to have learned the history of the various personages celebrated in the "Ballads."

This folk-lore gives valuable facts anent this region, telling us, among other things, that for many years The Bronx was but sparsely settled, and that traditions indicate the population at one time consisted principally of goats. Now, he says, The Bronx is urbanized, and civilization is wiping away the picturesque land of song and story. "It is with the hope of rescuing the fine old songs of the fine old days from the onrush of skyscrapers" that he has collected them and equipped them "with accompaniments that approximate the simple zither obligati to which they were originally intoned."

The first ballad, "The Lipshitz Wedding" gives me a most interesting insight into the *nozes* and the individual observances of same which are customary with the Bronxites. Only half the wedding march was played at this function, it appears, because only half the band was paid. The economy and the emphatic honesty of these people is further attested by the circumstances that Poppa and Mamma raffled off the wedding cake, the coatroom girl was required to shake each reluctant nickel from her sleeve, and that Grandpa won back the trousseau's price "out in the alley-way, shooting dice."

Mrs. Shepherd Margolies, exalted in the following song, was "the first woman of The Bronx to investigate at first hand the customs of the Indians," and Lester Wilson Wise, who has his innings next, ran off with Cyril Edelstein's third wife, thereby inspiring the latter to the utterance of various remarks concerning Lester and his possessions. Sadie Stein, Benson Kaplan, Naomi Kantowitz, Big Bouncing Bertha, Wellington Goldberg, Mortimer Katz, Mrs. Lionel Ginsberg, Gussie and Reba—all of these, each with a different claim to eminence, are glorified in song.

I think you will find you are familiar to a certain extent with these tunes, or with parts of them. The first part of "All my Wife's Relations," for instance, is, as Mr. Simon notes, strikingly akin to a famous march of Schubert. As Schubert lived in Vienna, it is impossible that his work could have influenced the Bronx troubadour who first evolved this song, he concludes, and advances the theory that Schubert derived his melody from this ballad, which, since Schubert worked in the early nineteenth century, is easily 150 years old.

HAVING witnessed New York's record-breaking tribute to the boy, Lindbergh, I am more than ever of the opinion that it was less the Meek who inherited the earth, than the Young.

Some three decades ago, the great Sir William Osler in one of the most misquoted speeches of all times, said that if a man had not evinced signs of unusual ability by the time he was forty, he was not apt to do so afterward. Dr. Osler put his figure high and gave mankind the benefit of the doubt. History is full of instances of greatness achieved not only before forty, but before thirty and in a multiplicity of cases, before twenty. Victor Hugo had presented a poem to the Academie at fifteen, Bosuet was a spellbinding orator at sixteen, Michaelangelo at seventeen had already been recognized as a capable artist by Lorenzo the Magnificent and been given a place in his household. At nineteen, George Washington was a major, Bryant had written his "Thanatopsis," probably his greatest poem. At twenty, Alexander had ascended the throne. At twenty-five Aeschylus was a great poet, Coleridge had written "The Ancient Mariner," and Mark Antony was recognized as a great soldier.

Let us see what has happened in the world of music to persons still of "Lindy's" age:

The singers are the glowing examples of the power of youth. Minnie Hauk had made her debut in "Sonnambula" at fourteen, having sung in a semi-public performance a year previously. Schumann Heink began her career at fifteen, Adelina Patti at sixteen, Lilli Lehmann,

Giuditta Pasta, Emma Juch and Johanna Gadschi at seventeen, Jenny Lind and Pauline Lucca at eighteen. Lucca, a year later, was singing rôles like *Norma* and *Valentine*, two of the most strenuous in all opera. Gerster, Calvé, Sembrich and Farrar were in opera at nineteen, Destinn at twenty, Nilsson and Eames at twenty-two.

On the masculine side of the ledger, ages are somewhat higher, but still well within that of youth. Chaliapin was nineteen when he first sang grand opera; Lablache, eighteen; Rubini, nineteen; Battistini, twenty-one; Scotti, twenty-three. Maurel began at twenty, Caruso at twenty-one, Amato, Tamagno and De Luca at twenty-two. Campanini was twenty-three, so was De Reszke. Plancon was twenty-four.

In the field of composition, although here the age of production is slightly higher, much work was done before the individuals had reached the age of twenty-five. It must be said, however, that most composers created their masterpieces after that age, though they were already well on the way toward fame.

Bach was already an organist of note and had done much fine work as a composer. Beethoven had composed numerous works and was well known as a pianist. Bizet's "Pearl Fishers," his best known work, save "Carmen," had already been performed. Boito had completed "Mefistofele," though this opera, upon which his fame as a composer rests, had not yet been performed. Cherubini was a well-known composer of operas, Chopin had reached an enviable position both as a pianist and composer, and Debussy had started on his career, though his greatest work was yet to come. Delibes had several ballets to his credit, Donizetti had had four operas performed, though none of his greatest; Gounod, Gluck and Grieg were well on the way to fame, Handel was noted both as an organist and an operatic composer. Mendelssohn's name both as a pianist and composer was well established. Mozart was a great figure in the field of composition and performance though his greatest works were as yet unwritten. Paganini was famous the world over. Rossini had seen his masterpiece, "The Barber of Seville" performed. Liszt and Rubinstein were famous pianists and Saint-Saëns a famous organist, though their best works as composers still lay in the future. Schubert had written some 600 works, Schumann was famous and Spohr was an international celebrity. Richard Strauss had written both "Don Juan" and "Tod und Verklärung," which still rank among his best efforts. Johann Strauss had been a famous composer of waltzes for some years.

One might multiply this list *ad infinitum* in other fields of musical endeavor. Suffice it to say that youth holds most of the winning cards even though it does not hold all of them. And while I am talking of young men, I will again doff my cap to Giuseppe Verdi, who, in writing "Falstaff" at eighty, was one of the youngest of them all!

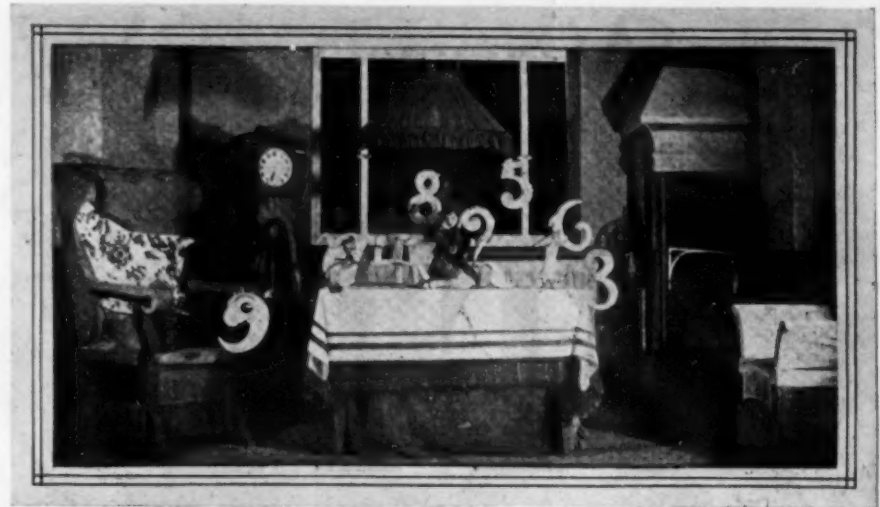
I HAVE before me an editorial about a Minnesota development which reads "St. Peter Appoints Music Supervisor." Aside from a natural curiosity as to why such heavenly tidings should come from Minnesota, I am wondering whether we shall soon be receiving spirit photographs of the Universe's largest harp ensemble, with the new supervisor proudly ensconced in the midst of his performing angels, appends your

*McPherson*

#### Russian Cathedral Quartet Sings at Benefit Concert

The Russian Cathedral Quartet, whose membership consists of Messrs. Wasilevsky and Troitzky, tenors; Antonoff, baritone, and Bataeff, bass, were heard in a concert for the benefit of the Unity Society of Scientific Christianity, in the Engineering Auditorium on the evening of June 7. The first part of the concert was given with the Quartet in its ecclesiastical robes and consisted largely of music from the Greek liturgy. For the beginning of the second part, the singers donned conventional evening dress and ended the program in Russian peasant blouses for folk-song numbers. There were also solos by individual members of the organization.

## Toys Come to Life in Ravel Opera



The Disobedient Child Is Pursued by the Animated Objects of His Toy-Box; Scene from Ravel's Opera "L'Enfant et les Sortilèges," Which Had Its German Premiere Recently in the Leipzig New Theater

LEIPZIG, June 1.—A novelty for this city was the recent first production in Germany of Maurice Ravel's opera, "L'Enfant et les Sortilèges." This work is a fantasy of childhood, with important ballet ingredients. The book is by the French woman writer, Colette. The work had its premiere in Monte Carlo in 1925, and was later heard in Paris. For the local performance the book had been translated, and the opera was known as "Das Zauberwort."

The very original action concerns a child who, lazy and disobedient, earns a scolding from his mother and is left alone in the nursery in disgrace. In a fit of temper he tears and destroys everything he can reach. Soon, however, the objects in the room come mysteriously to life and teach him a lesson. The *Chair* rises and upsets him, dancing a minuet with a *Shepherdess*, who comes down from a tapestry. The *Clock* reproaches him for having torn out its pendulum. The *Teapot* dances a foxtrot with the *Cup*.

#### Punished by Creatures

The child is frightened and tries to find warmth by the hearth. But the *Fire* dances out in a jig, threatening him. The *Princess* of the picture book, which he has torn, reproaches him for destroying it. The *Child* begins to feel contrite and sobs. He tries to assemble the pages of his torn school book, but there step out of it an old man, *Arithmetic* and rows of *Figures*. The *Child* is terrified as these caper about him madly, as shown in the photograph.

He is persuaded to go into the garden by two large *Cats*. Here the various

animals continue their disciplining of the wicked child. Each group has its dance number, including the *Dragon Flies*, *Bats*, *Frogs* and others. He is hemmed in and about to be severely punished, when a *Squirrel* falls wounded. The *Child* stops and binds up the animal's wounded paw. Immediately the other animals show surprised recognition. They free him for the deed of mercy and escort him to house in honor. As the curtain falls he starts to go inside, crying, "Maman!"

This opera has a wealth of delicate impressionistic detail in the music. There are some delightful dances. The *Shepherds* from the tapestry lament their woes to the tune of an old French *berceur*. There is warm lyric inspiration in the duet between the *Princess* and the *Child*. But the appeal is rather to a limited section of the audience, a mental, rather than a profoundly emotional effect.

#### Tragedy of the Sea

On the same bill was heard Henri Rabaud's "L'Appel de la Mer," a one-act sombre opera, based on Synge's tragedy, "Riders to the Sea." An old woman, whose husband and five sons have each in turn been claimed by the sea, waits with coffin prepared for the last one's body to be cast up. Instead her sole remaining son, her youngest, is drowned. The work ends with her broken-hearted submission to fate. The score has modern accents, with dark, tragic color. The swirl and wash of the sea is mirrored in the orchestral score. The writing for voices is principally of a declamatory cast. Gustav Brecher conducted both works, and Hans Strohbach staged them ably.

## WISCONSIN TO HOLD ALL-STATE CONTEST

### Event Abandoned This Year Will Be Resumed Next Spring

MILWAUKEE, June 11.—The all-State music contest, which was abandoned this year by the University School of Music because of the seeming opposition to all forms of State contests, will be resumed next spring, May 11 and 12, according to the announcement of E. B. Gordon of the music school faculty.

"The number of inquiries and protests at the abandoning of the contest received from all sections of the State have led me to believe in the popularity and efficacy of such a contest," Mr. Gordon said.

A new angle of approach on music work of this sort will be attempted next year. Whereas the contest element has been stressed in former years, the idea of a festival will receive attention in the spring. In general the festival will concern itself with demonstrations, discussions, and clinics, dealing with all forms of vocal, instrumental, and ensemble work. Eminent instructors and musicians will be brought here by the University School of Music to demonstrate methods in all branches of music work.

In anticipation of the all-State music

festival, an all-State orchestra is being organized to play before the teachers' convention in Milwaukee next November. The personnel will number 200 student musicians. The orchestra will assemble Thursday morning of the convention week and will rehearse most of the day. A concert will be given the next day in conjunction with a 500 voice high school massed chorus, organized from the Milwaukee schools.

The Milwaukee Teachers' Convention project is an emulation of the plan so successfully employed at the convention of the superintendent's division of the National Educational Association held at Dallas, Tex., at which an orchestra of 250 high school players from thirty-eight States impressed the thousands of superintendents who heard it.

Preliminary contests for delegates to the all-State music festival, to be held here, will be held at the district normal schools.

#### Wallingford Schools Give Operetta

WALLINGFORD, CONN., June 11.—Pupils of the grammar schools held their annual concert on June 3 in the auditorium of Zyman Hall High School. The event was under the direction of Doris Raynor. The operetta "In a May Day Garden" was the chief number, arranged by Grace Van Dyke More of the State Normal University, Illinois. Mrs. Ralph Stevens was the accompanist.

W. E. C.



# No Half-Way Verdicts— When Speaking of TIBBETT

## Typical Expressions from Newspaper Reviews

### NEWARK

Repeating his sensational triumphs won at last year's festival, Lawrence Tibbett, American born baritone, was the popular favorite of the second concert last evening. His convincing tone and his genius of varied expression brought tempests of applause from his 3000 auditors that compelled four extra numbers.—Star Eagle, May 4, 1927.

### NEW YORK

Lawrence Tibbett is forging ahead and proving each season that the remarkable success he won in a night at the Metropolitan without any advertising, or in fact any contributory element outside of his own gifts, was no flash-in-the-pan but the instantaneous recognition of an artist who has come to stay and take an important part in our musical life.—Evening Post, November 18, 1926.

### KANSAS CITY

Again obeisance to Lawrence Tibbett! Obeisance for all the qualities that made him beloved of the multitude last winter, and some newer ones that were as yet hints on the earlier program. Primarily for a deeply resonant baritone voice the which he has the sense to use properly.—Star, October 20, 1926.

### CHICAGO

He is a young man in the vocal world, and each year that he comes here his singing shows that his head is as good as his voice. He is growing in his art all the time and the success which has come to him has been the proper kind of spur. In him there is the happy combination of thought, brains and voice.—Evening Post, May 30, 1927.

### MINNEAPOLIS

We desire most ardently to hear more of Lawrence Tibbett, the baritone . . . a man who has been the sensation of the hour in Metropolitan opera circles. What has been written about him has not been exaggerated, for he is a vocal artist in the highest sense of the word.—Evening Tribune, June 6, 1927.

### RICHMOND

With every baritone of two generations in memory, we do not recall one as completely satisfying.—News-Leader, April 8, 1927.

### ATLANTA

The crowd roared and stamped, and Mr. Tibbett bowed politely and formally. Then the crowd stamped and yelled, and Mr. Tibbett bowed, still politely, but not so formally. Then the crowd outright bellowed, and Mr. Tibbett wasn't proof against any such demonstration. He broke into a broad grin as he bowed.—The Georgian, April 26, 1927.

## Typical Expressions from Local Managers and Clubs (Addressed to Messrs. Evans and Salter)

Minneapolis, Minn., June 6, 1927.

Lawrence Tibbett scored a real sensational success in his appearance with our Orchestra at the opening concert in the new Municipal Auditorium last night. Our people are all delighted with him, both as an artist and as a man. Some time since I asked you for an option on this artist for next season, and you told me that no dates were available. I wish, however, at this time to put in my bid for his services during the season 1928-29.

My warmest thanks to you for sending this excellent artist.

Sincerely,

(Signed) Arthur J. Gaines, Mgr.  
Minneapolis Symphony Orchestra.

Evanston, Ill., May 28, 1926.

Tibbett sang before Festival audience of 5000 last night with tremendous success. Diction, voice and personality commanded immediate attention. He is a superb artist.

(Signed) Carl D. Kinsey.

(Re-engaged third consecutive season Evanston Festival).

Kansas City, Mo., Feb. 5, 1926.

Well, Tibbett was here and did exactly what you said he would do—Bowled 'em over. You can tell the cockeyed world for me that this tall, lean bird can sing, has temperament, fine histrionic ability, is an intelligent singer and most of all a fine type of AMERICAN.

Now, listen, I want Tibbett to get a crack at my afternoon audience in the Schubert. Fix a date for me now and I will be in New York February 18th to talk to you about it.

With kindest greetings, I am,

Sincerely yours,

(Signed) Walter A. Fritschy.

Lawrence, Mass., May 13, 1927.

Tibbett re-engagement concert here last night greatest success in history of city. Surpassed last year's magnificent effort. Congratulate you on the excellent artist-management combination which will surely carry Tibbett even greater heights. Best wishes always.

(Signed) John I. Donovan.

Syracuse, N. Y., April 20, 1927.

Everyone is still speaking of the lovely recital Mr. Tibbett gave us, and we are looking forward to his return next season with great pleasure. As for dates, Tuesday evening, November 15, is our first choice and hope this is open. Sincerely hope you can return him to us at that time. Hoping to hear from you soon, and favorably, I am,

Very truly yours,

(Signed) Mrs. C. M. Snyder,  
Morning Musicales, Inc.

*THE praise of critics, the acclaim of audiences, the enthusiastic endorsement of Local Managers and Music Clubs who have presented and re-engaged him—bespeak the glorious voice, finished artistry and magnetic personality of this sensational singer.*

*He has stirred the Music World as have few of this generation and has quickly become the most popular baritone in America.*

Management  
**Evans & Salter**  
527 Fifth Avenue, New York

Victor Records

Steinway Piano



# On the Growth of Flutes from Reed to Gold

Rare Instruments from Many Climes Gathered by Lecturer on Theory of Tones, Dayton C. Miller, of Cleveland, Recently Heard by Manhattan Audience—Prize Gold Flute Made by Himself Has Interesting History—New York's Projected "Museum of Peaceful Arts" and Its Relation to Musical Experimentation

THE clear and thrilling tones of the flute, which have come down to us from an immense antiquity, are inseparably associated with the vaulting notes of the coloratura soprano. But the flute, of course, has a very important place in the orchestra and small ensemble, as well as a solo instrument. And it has played, too, a dramatic part in the rituals of many nations throughout history.

An enthusiastic collector of these instruments is Dayton C. Miller of Cleveland, who gave a lecture on May 24 in the auditorium of the Engineering Societies Building in New York, under the auspices of the Museum of the Peaceful Arts.

Starting with the fife which his father had played in the Civil War and which he was given to play with as a baby, Mr. Miller has built up a remarkable collection of flutes. His 711 specimens form a complete group.

Among them are Chinese flutes of jade and carved ivory; flutes made from a human shin bone, an eagle's wing, a ram's horn; flutes blown through the nose by East Indians, a complete band of twenty-two different pan's pipes from Italy; walking-stick flutes with which Spanish *Romeos* have serenaded their *Juliets*, a glass flute made by a Frenchman for President Madison in 1813; one of the three flutes d'amour especially made for the premiere of Verdi's "Aida," and the first two flutes made by Böhm, who a century ago revolutionized the art of flute construction by applying to it scientific principles.

## Gold Flute Exhibited

The finest specimen in the collection is a gold flute made by Mr. Miller and played by him at the lecture. He said that he had bought the gold tube for it with \$300 unexpectedly earned as an expert X-ray witness in a lawsuit. Mr. Miller's work in making his gold flute diverted him from experimentation in the field of ether drift, which may yield in time a theory contradictory to Einstein's, and for twenty years he devoted himself to the study of sound.

Mr. Miller, who holds the Swasey research chair in physics at the Case School of Applied Science, was honored by the Franklin Institute of Philadelphia recently with the gold Cresson medal for his researches in sound.

In New York he spoke on "The Basis of Tone Quality in Instrumental Music" to a specially invited group of 600 musicians, manufacturers of musical instruments and engineers. The talk was illustrated with the Phonodeik, which he has invented—an instrument for making photographic records of sound waves. Mr. Miller played illustrative musical selections on various flutes from his extensive collection.

Just before the war he started to make a flute of platinum, but this metal was so essentially a war necessity that

he disposed of his stock and has not attempted since then to use this precious material.

## Quality of Instruments

"The reason for making flutes of gold and of thinking of using so precious a metal as platinum, is one of scientific inquiry and not mere lavishness," Mr. Miller explained. "We have discovered that tone qualities improve with the increased density of the tube. We also know that tone qualities are based on the way in which sound waves break up."

"But there are still much research and experimentation to be done. A platinum flute might carry us a step further toward complete mastery of this important subject. Even if platinum were used, the workmanship which would go into the making of a good flute would be worth at least twice the value of the metal."

Mr. Miller explained that a flute's note is simply the projection of a column of air, technically known as an "air reed," and the vibration of this column before its diffusion into the surrounding air. Thus a whistling boy is the simplest form of flute player, the pursed lips performing the function of a flute's tube.

## "Museum of Peaceful Arts"

The relations of research in musical tone to the projected Museum of Peaceful Arts in New York were outlined by the lecturer.

"The industrial museum is a recent development," he said, "but it has successfully caught the spirit and pace of our industrial age. It is not a mausoleum, but a popular exhibition of the living facts of science, technology and art, in the terms in which they enter into our daily lives."

"Europe is far ahead of us in this interesting development. The famous museum at Munich is the most perfect example. In its vast halls one can trace through a succession of models the advance in agriculture from the forked stick, with which man first scratched the ground, to the gang plow and the reaping machines of today. The same is true for transportation, for metallurgy, for the chemical industries, for aeronautics and so forth. Wherever feasible, the models are constructed to work for the visitor who merely has to press a button or turn a handle."

"Here is the veritable playground for the boy from eight to eighty. Rightly developed, the industrial museum can produce more scientific education in the bulk than any other single institution. By showing the results which our forefathers achieved through the groping process of trial and error and by relating these results to the simple natural laws which underlie all inventive work, such exhibits clear the way for an effective rationalization of our problems in industrial progress."

"The 'Museum of the Peaceful Arts' is the formal name under which a simi-



Wide World Photo

Dayton C. Miller, Possessor of a Flute Collection Which Includes Over 700 Specimens, Plays on a Glass Instrument Dating Back to 1813, When It Was the Property of President Madison

lar museum is being projected for New York.

"I understand that the city authorities recently granted a splendid site of twenty acres in the old Jerome Park Reservoir tract, where two of your great but more formal educational institutions are to have their homes. I wish the undertaking all possible speed."

Following Mr. Miller's talk the guests, who were specially invited for their interest in music and in the manufacture of musical instruments, inspected the Miller collection of flutes which has been put on private display in the temporary quarters of the Museum of the Peaceful Arts in the Scientific American Building. Here is being developed a collection of the smaller exhibits to illustrate the general methods of presentation which will be employed when the museum buildings are constructed.

Dr. F. C. Brown, formerly assistant director of the United States Bureau of Standards, is acting director of the museum and introduced Mr. Miller.

Dr. George F. Kunz is president of the board of trustees. The other officers are Elbert H. Gary and Frank D. Waterman, vice-presidents; Calvin W. Rice, secretary, and Felix M. Warbury, treasurer. Board members include John G. Agar, William L. DeBost, Lucius R. Eastman, Charles T. Gwynne, Michael I. Pupin, Elmer A. Sperry and F. A. Vanderlip.

PLAINVILLE, CONN.—The Boys and Girls' Glee Club of the Plainville High School gave the final concert of the year on May 20.

W. E. C.

## Model Iowa Village School Gives Free Music Lessons

CEDAR HEIGHTS, IOWA, June 11.—Cedar Heights, called the Model Village, during the past year has added a music department to its public school. Free violin and piano lessons are available to all pupils in the school. Of the total enrollment of 110, thirty-four are now studying music. Already Dorothy Detthof, music instructor, has organized a violin choir, comprised of third and fourth grade pupils, which has made several public appearances. The junior high pupils have also given an operetta. The little, dark ornamental brick building with its five-acre lawn, its shaded landscape gardens and playgrounds, seems altogether worthy of being the school of a "Model Village." Miss Detthof will not return next year as music instructor. Her place, however, has not yet been filled. B. C.

## PITTSBURGH TO PAY \$5000 FOR CONCERT

Special Program on July 4 Is Sponsored by Civic Authorities

By Wm. E. Benswanger

PITTSBURGH, June 11.—Announcement has been made of the summer band concerts to be given in the city parks this year. There will be about twenty-four major concerts, conducted by Charles Pasetti and Izzy Cervone. These will take place in Schenley, Riverview, West View, McKinley and Westinghouse parks.

About thirty-eight smaller concerts will occur in various parts of the city, exclusive of parks. These latter concerts are an innovation, and will be given in parts of the city which have not previously enjoyed them. The city concerts will begin the second week in July and continue until the last week in August. The municipality will sponsor a special concert on July 4. For this purpose the city will expend about \$5000 to carry music into every section of the city.

Opening its fourth week of light opera in Duquesne Garden on June 6, the Duquesne Opera Company presents "The Gingerbread Man" during the present week. The cast consists of Hollis Daveny, Matt Hanley, Melvin Hemphill, Ethel Clark, Zoe Fulton, and others. A fine orchestra, a well-trained chorus, and a corps of able dancers take part. Rupert Graves is the conductor.

The National Chorus of Sweden, which is touring the United States, appeared in Memorial Hall on June 4. Excellent voices marked the performance, with fine soloists.

**JOHN McCORMACK**

EDWIN SCHNEIDER, Accompanist

Direction  
D. F. McSWENEY  
505 Fifth Avenue  
NEW YORK  
Steinway Piano



VICTOR RECORDS

KNABE PIANO

**Rosa Ponselle**  
METROPOLITAN MUSICAL BUREAU  
33 W. 42nd St., New York City

CHARLES

**HACKETT**

LEADING TENOR  
CHICAGO CIVIC OPERA  
COVENT GARDEN, LONDON  
SEASON 1926

Management: WOLFSOHN MUSICAL BUREAU OF NEW YORK, INC., 57th St. and Broadway, N. Y.

**GALLI-CURCI**

Homer Samuels Pianist  
Victor Records

Manuel Berenguer Flutist  
Steinway Piano

**SCHIPA**

Jose Echaniz Pianist

Victor Records

Mason & Hamlin Piano

**RETHBERG**

Brunswick Records

Steinway Piano

**TIBBETT**

Victor Records

Steinway Piano

**LHEVINNE**

Ampico Records

Chickering Piano

Management  
**Evans & Salter**  
527 Fifth Ave  
New York



# ERNEST SCHELLING



## PIANIST, COMPOSER AND CONDUCTOR OF CHILDREN'S CONCERTS

*New York (Philharmonic)*

*Boston (Symphony)*

*Guest Conductor, Philadelphia Orchestra Children's Concerts*

**E**RNEST SCHELLING, one of the most famous of American composers and pianists, made his debut as a conductor of concerts for children when he inaugurated the Philharmonic Children's Concerts in New York. The success of these events led to his engagement as conductor of a similar series in Boston and to a guest engagement with the Philadelphia Orchestra Children's Concerts.

It is impossible to enumerate all of the delightful surprises that occur in the course of one of Mr. Schelling's concerts. Some idea of their scope may be gathered from the fact that they are illustrated with scores of lantern slides from a fascinating collection of more than 1,500 pictures, gathered over many years; that Mr. Schelling does not lecture, but talks informally and whimsically to his young listeners—but without condescension; that musical motifs are played on the piano by Mr. Schelling or by a member of the orchestra; that Mr. Schelling leads his audience in song with the famous "singing barometer" registering a critical verdict; and that charming souvenir program-note books are distributed.

Mr. Schelling will be available for a few additional guest appearances in the season of 1927-1928. Early application is advised.

Steinway Hall  
New York City

Concert Management  
**ARTHUR JUDSON**

Packard Building  
Philadelphia

STEINWAY PIANO

DUO-ART RECORDS



## Colorado's Music Progress Is Summed Up in Denver Public Library Publication

Resumé Is Given from Arrival of First Piano by Ox-team Over Santa Fé Trail to Organization of Association Sponsoring One of America's First Two Music Weeks—Frank Damrosch, City's Pioneer Supervisor, and Charles Wakefield Cadman Contribute

DENVER, COLO., June 11.—Music development in Denver and Colorado from its earliest history to the present time has been adequately covered in a book published by the Denver Public Library. The 162 pages on "Music in Denver and Colorado," edited by the librarian, Malcolm G. Wyer, and Dr. Edwin J. Stringham, music editor, is a publication unique in recent public library activities.

Special features of music are included. One is "Music of the Indians of Colorado"; another, by Charles Wakefield Cadman is on "My Musical History in Colorado," and a third by Dr. Frank Damrosch, deals with his "Year in Denver." Dr. Damrosch, connected with the musical history of the city from 1879 was in 1884 appointed the first director of music in the Denver Public Schools.

The earliest period is ably chronicled by Mr. Wyer. Denver was established in 1858. Sale of pianos began there five years later with one settler's piano reported arriving by ox-team over the Santa Fé trail from Kansas City. As especially interesting in early music incidents Mr. Wyer related the following:

"One would not expect the early musical history of Denver to have associations with the famous Charge of the Light Brigade but such is the case, for one of the earliest notes relating to a musical concert is the following in the *Rocky Mountain News* for July 15, 1865. 'Remember the grand concert at the Denver Theater tonight. The beneficiary, Mr. Alex Sutherland, is in every way worthy of our best consideration as a musician. Go and hear dulcet strains from him who sounded the charge at the celebrated storming of Inkermann.' Mr. Sutherland was director of the first concert given in Denver Theater on Oct. 24, 1864, and for several years was prominent on all musical programs in the city."

### Abbott Opens Opera House

The Tabor Grand Opera House was opened on Sept. 5, 1881, with Emma Abbott and her opera company in "Maritana." This was playfully immortalized by Eugene Field in poems called "Tabor and Abbott" and "To Emma Abbott."

St. John's Cathedral was equipped at an early date with one of the finest organs west of the Mississippi River. In the 'eighties, Elitch's Gardens were opened and unique orchestra concerts were held out-of-doors there for years. The first Denver choral society was organized in 1868. In 1872 the Denver Choral Union, which produced the cantata "Esther" with Belle Cole as *Queen*, was formed. The cantata, said to be the first one sung west of the Mississippi, was repeated for a week. Mrs. Cole was later soloist for the Theodore Thomas concerts and after became prominent abroad.

As long ago as 1891 Denver had appropriated \$2500 for free summer concerts in the parks, but as Mr. Wyer writes "this was not spent because the musicians themselves could not agree on the best method to use it."

For many years the city has had a municipal band which, under Frederick N. Innes from 1914 to 1916, was nationally known.

"The first Municipal Music Commission appointed in any city in the world was organized by Mayor W. F. R. Mills in 1918. The Commission was created to take care of the musical interests of the city and to give such advice to the administration as it should need and in carrying on the municipal music activities."

### Established Music Week

The Commission, which has proved active in promoting civic music, was influential in encouraging a Music Week and a Municipal Chorus maintained under John C. Wilcox, aside from some local opera performances.

The Commission is now carried on by local societies foremost of which is the Music Week Association. Denver and New York are mentioned in the book as the first two centers among the larger cities in the United States to sponsor music weeks. The honor of the first one goes to New York by a margin of only two months. "To Denver," states Freeman H. Talbot, community worker, secretary of Music Week Association, "the credit of presenting one of the most effective celebrations in the country. In fact, the Denver Music Week idea has been copied in a great many municipalities."

Auditorium concerts, in operation the past six years in Denver, have, it is calculated, annually averaged an attendance of almost 70,000 persons with the average number who have taken part each year in excess of 6000. Mr. Talbot writes that "including community sings, church co-operation, participation of public schools and other factors, it is rather conservatively estimated that over 100,000 persons actively participate in Denver's annual Music Week. This is almost one-third of the city's population."

One object of Music Week in Denver incidentally is to furnish local artists opportunity to stand the acid test of appearing before large audiences.

In addition to sponsoring the annual spring festival the Music Week Association has revived Christmas caroling on a community-wide basis. Annually for the past three years, approximately from 4000 to 5000 singers, organized in several hundred units, carry the message of Christmastide in song, to every nook and corner of the community. The Association is now planning after three years of work and preparation, for the production of "The Runners," an epic of Colorado. The libretto for this work has been prepared by Lillian White Spencer, after months of exhaustive study into the history of Colorado. Mr. Cadman has been engaged to write the musical score. It is planned to present the work coincidentally with the opening of the Moffat Tunnel, a new era for the West.

### The Civic Symphony

A chapter is given to the Civic Symphony under the conductorship of Horace E. Tureman, and now in its fifth season. In some respects among orchestras in the United States it is unique in that it not only provides training school for players, but gives symphony concerts to the people of Denver at the price of ten and twenty-five cents. In this way it is educating both players to perform worthwhile music and audiences to enjoy and understand it.

Six programs are presented twice each season, one on Friday evening, the other on the following Sunday afternoon.

The orchestra now numbers 110 musicians, more than two-thirds of the members of which have played in the orchestra throughout its five seasons.

Made possible by the Musical Protective Association which permits its members to play in the orchestra with and upon the same terms as amateurs, for the sake of the training they receive, it is in every sense a civic undertaking. Members give their time for rehearsals, which are held three times a week, and receive only an honorarium of \$5 for each concert toward private tuition, carfare, upkeep of instruments, etc. The musicians' union has extended this permission to cover the next three seasons. Over one-half of the orchestra are members of the union. The public schools co-operate by sending out for educational purposes before each concert, program notes to every school, public library, clubs and music schools. A number for the annual music-memory contest is selected from each concert program.

Estimated cost of a season of twelve concerts is about \$13,500, of which over \$3000 comes from admissions and \$1200

[Continued on page 28]

## Southern Bookings

October 17 — November 8

MAY BARRON

Contralto

November 10 — November 19

HENRY CLANCY

Tenor

February 27 — March 6

HANS BARTH

Pianist

Available En Route  
Open Dates, Terms, Etc.,  
On Application

Exclusive Direction  
WALTER ANDERSON, Inc.  
5 Columbus Circle  
NEW YORK, N. Y.



## FRANCHETTI OPERA HAS REVISED FORM

### "Namiko-San," with Miura, and Dances Opens Engagement

Opening a New York engagement at the Selwyn Theater on June 6, Aldo Franchetti's opera in English, "Namiko-San," was presented on the same bill with several ballet divertissements. Tamaki Miura sang the title rôle in the opera, which was conducted by the composer. The ballet numbers were arranged and presented by Julia Hudak, Serge Sergeieff and an ensemble.

A new version of "Namiko-San" was presented for the first time. It differed from that heard on tour and presented at the Brooklyn Academy of Music on April 5, in the fact that the composer had written a new intermezzo. The opera was thus divided into two parts. During the orchestral interlude, which was in a pleasing melodic style, the dancers were represented as Spirits of the Japanese wood who beguile the monk Yasui.

The usual success was won by Mme. Miura in the title rôle, her ingratiating manner and skillful song delineating the unhappy geisha with much charm. Julian Oliver, again in the part of the monk, sang well, but was not wholly convincing dramatically. Graham Marr as the Daymio had the advantage of a vivid makeup and gave force to his rôle, revealing also a good voice. Other parts were sung by Felice de Gregorio, Joseph Cavadore, Hazel Cavadore and Fausto Bozza. A small chorus participated. Sessue Hayakawa had staged the work.

Ten divertissements were given, with some effectiveness, if not with outstanding grace or ingenuity on the part of the performers. A Mousmée Dance to music by Edgar Stillman Kelley, and "Cherry Blossoms" to Strauss waltzes were given by the ensemble. Mme. Hudak and Mr. Sergeieff appeared in "A Flirtation" to Meyer-Helmund strains; "A Mousmée's

Farewell to Her Fisherman Sweetheart," a Japanese number arranged by Mme. Miura; a Wedding Dance and a "Fantasy Tzigane" to Bizet music. The former gave a series of "Variations" to music by Taliaferri, and the latter a striking Warrior Dance. The members of the ensemble were Louise and Stella Rothacker, Celia Pekelner and Edna Kuhler. W. T. O.

### Music Festival in Maine Is Announced for Bangor

[Continued from page 1]

the event previously included three evenings and two matinées, this coming year there will be two evening concerts and only one matinée.

The single afternoon performance will introduce Eastern Maine's Junior Chorus. Dr. Chapman has been authorized to engage the soloists for the evening performances. In the event that arrangements cannot be made for the final concert with artists in view an opera will be sung—possibly "Carmen," although "Mignon" has been considered. There will also be a New York orchestra of thirty pieces. JUNE L. BRIGHT.

### Calvé to Teach Near Saranac Lake

Ruth Hall, her former accompanist and present representative in this country, has received a letter from Emma Calvé, in Paris, in corroboration of an earlier cable, to the effect that Mme. Calvé will be in America from June until December and will accept a few voice pupils in a studio near Saranac Lake. For this summer course Miss Hall has prepared a number of pupils. Mme. Calvé will be in New York in November en route to Paris, taking with her some of her summer pupils. The most promising will be offered a scholarship for vocal study in Paris with Mme. Calvé, while a second scholarship will be awarded to the most gifted piano pupil for a continuation of studies in New York.

### Carnegie Trust to Issue Four More Works

LONDON, June 2.—The trustees of the Carnegie United Kingdom Trust have decided to bring its publication scheme to an end after the adjudication in 1928. Heretofore, the Trust has selected several British works, submitted in contest, for publication each year. The trustees have approved the report presented by the adjudicators upon the compositions submitted this year. Four works are selected for publication, bringing the total number of works in the Carnegie Collection to fifty-three. The new works are: S. H. Braithwaite's "Elegy," for orchestra; G. V. Hely Hutchinson's Variations, Intermezzo, Scherzo and Finale, for orchestra; Jeffrey Mark's "Scottish" Suite, for four violins and piano, and Robin Milford's Double Fugue for orchestra. All works intended for the final adjudication must be received in the Trust Offices, East Port, Dufferinline, by Dec. 21, it is announced.

### New York Series Announced by American Opera Company

[Continued from page 1]

the following operas: "The Marriage of Figaro," "The Abduction from the Seraglio," "Martha," "Faust," "Carmen," "Pagliacci," "Cavalleria Rusticana," "Madama Butterfly" and "The Sunset Trail," by Charles Wakefield Cadman. Several light operas also are in the American Opera Company's repertoire, it is announced. Among them are "Pinafore," "The Pirates of Penzance," "Die Fledermaus" and "Southern Roses," the last-named being a new version of "The Queen's Lace Handkerchief" by Johann Strauss.

The singers already engaged include Ethel Codd, Cecile Sherman and Margaret Williamson, sopranos; Helen Oelheim, Janet Mabon and Brownie Peebles, mezzo-sopranos; Charles Hedley and Clifford Newdall, tenors; Allan Burt, Mark Daniels, George Fleming Houston and Howard Laramy, baritones; and John Moncrieff, bass. Eugene Goossens and Frank St. Leger will be the conductors, and the producing staff consists of Vladimir Rosing, George Fleming Houston, Anna Duncan and Campbell McInnes. The scenery and costumes are by Norman Edwards.

The advisory council of the American Opera Company includes Charles Wakefield Cadman, John Alden Carpenter, George W. Chadwick, Walter Damrosch, Wallace Goodrich, Howard Hanson, Frederick Huber, John Powell, Harold Randolph, Francis Rogers, Kurt Schindler and Deems Taylor.

Arthur Judson will be manager of the American Opera Company.

### Lake Placid Club Sponsors Adirondack Schools Music Festival

LAKE PLACID, N. Y., June 11.—Some results of the leadership the Lake Placid Club is taking in spreading music appreciation throughout Northern New York were recently shown when the Adirondack Schools Music Festival was held at the club. More than 800 children, members of choruses and orchestras from public schools of Adirondack towns participated. Among the winners were the orchestras of Chateaugay, Potsdam and Malone, and choruses from Parishville, Norwood, Chateaugay, Gouverneur and Saranac Lake. Daily concerts to continue throughout the summer season have already begun at the Lake Placid Club. The first recital was given by a trio, the vanguard of the Boston Symphony Ensemble, which is to follow as soon as its season of summer concerts in Boston is completed. In the trio are Hazel L'Africian, 'cello; Carmela Ippolito, violin, and Carl Lamson, piano. They will remain through mid-October.

GLASTONBURY, CONN.—An operetta, "Mid-Summer's Eve," was given by the Sunday School and Church Choir of the First Congregational Church on May 26. W. E. C.

WATERLOO, IOWA.—A concert was given by the Allied Arts Conservatory, when certificates and honors were awarded. B. C.

### Sokoloff Is Re-engaged for Cleveland Orchestra Forces

[Continued from page 1]

stand and shell in each of the parks. Mr. Ringwall was formerly a member of the Boston Symphony during the years when Mr. Sokoloff was also a member of that organization. He was later second violin in Mr. Sokoloff's quartet in San Francisco. Victor Sincere, a prominent Cleveland business man, is chairman of the executive committee of the summer concerts.

During the past season the Cleveland Orchestra has had artistic triumphs in many cities besides its native one. The Orchestra gave, in all, 125 concerts, of which sixty-two were in Cleveland and the remaining sixty-five in thirty-five other cities in this country, and in Havana. Its success in both the Cuban capital and in Palm Beach, where it was heard en route, was such that although it was not the intention of the management to send the Orchestra over the same territory during the coming season, the trip will be made after all. The concerts in Havana, three in number, were under the auspices of the Sociedad Pro Arte. The Orchestra was the first to play in a number of the cities of the Southern States visited.

Previously to assuming the conductorship of the Cleveland Orchestra, Mr. Sokoloff had an interesting career in other musical centers. Besides appearing as solo violinist on extended concert tours, he was a member of the Boston Symphony for a number of years. His first experience as a conductor was gained at Miss Horniman's Theater in Manchester, England, where some of the most famous of modern dramas had their first productions and where music assumed an equally important part with the dramas given.

Returning to this country, Mr. Sokoloff conducted the San Francisco Philharmonic, which gave concerts in the spring and fall before and after the season of the San Francisco Symphony. During the war he played in France for the Allied forces. Coming back to the United States early in 1918, he conducted a concert in New York and was immediately engaged for the summer season of the Cincinnati Symphony, after which he was engaged by Cleveland.

Mr. Sokoloff has conducted the Chicago Symphony both in Chicago and Cleveland, the New York Philharmonic two seasons in the Lewisohn Stadium, New York, and has appeared as guest conductor of the Philadelphia Orchestra and the London Symphony. He is at present conducting the San Francisco Symphony for the Philharmonic Society of San Mateo, Cal. He will spend his vacation at his summer home on the Maine Coast.

### San Mateo Philharmonic Opens Hillsborough Season

[Continued from page 1]

canvas stretched over the reserved seat sections not otherwise protected from the glare of the sun. Ideal weather, and a large and intelligent audience, added to the success of the initial concert.

Mr. Sokoloff, a favorite with the San Mateo County Philharmonic Society, was at his best in the Russian works. The third movement of the Tchaikovsky Symphony has never been more delightfully played hereabouts. Its humor, delicacy and brilliance came out in sparkling fashion. This movement was the high spot of the Symphony, the rest of which was given a scholarly performance.

The "Pageant of P. T. Barnum" intrigued the curious and tickled the audience's sense of humor. The third and fourth parts—depicting Tom Thumb and Jenny Lind, respectively—were particularly well played. The humor of the one, and the beauty of the other found responsive chords in the imaginations of the auditors.

It was good to hear Louis Persinger in the rôle of concertmaster. His tone and artistry lend charm and individuality to the entire string section.

Mr. Sokoloff will conduct the next two concerts in this series. Bruno Walter will conduct one, Ossip Gabrilowitsch, three, and Henry Eichheim, the concluding one. MARJORY M. FISHER.

"In all that singing can demand, in technique and above all tone-building, he is for me the best living concert singer."

PROFESSOR SCHMIDT

—Berliner Tageblatt, Berlin, Germany.



LOUIS  
GRAVEURE  
PRIVATE  
TUITION  
NEW YORK.

### DURING the Winter SEASON 1927-28

Mr. Graveure will devote a limited amount of time to the singing instruction of advanced students. Only a very select number can be accommodated.

Tuition may be taken entirely with Mr. Graveure or divided between Mr. Graveure and Mr. Alexander Kisselburgh, who is Mr. Graveure's representative teacher in New York City. Or continuous study may be had with Mr. Kisselburgh with periodical supervision by Mr. Graveure.

For terms, etc., apply to

ALEXANDER KISSELBURGH

Studio 717-A, Steinway Hall, West 57th St., N. Y. C.



## BALTIMORE PLEASED WITH CLUB CONCERT

Women Railroad Employees  
Show Results of Fine  
Training

By Franz C. Bornschein

BALTIMORE, June 11.—The Baltimore and Ohio Women's Music Club gave a delightful program of choral works under the direction of Virginia Blackhead on June 7 in the Maryland Casualty Clubhouse. The membership of this organization is restricted to women employees of the Baltimore and Ohio Railroad Company. The purpose of the Club is to promote appreciation of music and to train a chorus capable of projecting music of a cultural type.

The energetic direction of Virginia Blackhead is based on a thorough musical knowledge, together with a spirited desire to inculcate musical enthusiasm. These attributes were evident in the reading given to each member. Music by American composers, and transcriptions made by native musicians, added

interest to the program. Louis Victor Saar, Samuel Richards Gaines, George Chadwick, Deems Taylor, Frederick Silver, Oley Speaks, Glen Carle, Victor Harris, Manna Zucca and Daniel Protheroe were among the Americans represented, their works giving the program unusual distinction.

The chorus sang with a refined tone quality, and the diction was commendable. Loretta Lee, soprano, and Katherine Whitlock, violinist, were soloists who gave pleasure to the large audience. Mabel Thomas, pianist, and Agnes Zimisch, organist, supplied the accompaniments.

The recent exhibition concert given in Stieff Hall by pupils of the European Conservatory, of which Henry Weinreich is director, closed the twenty-seventh season for the school. The following pupils participated: Anna Hertzbach, Joseph Blanck, Belle Horowitz, Margaret Boss, Samuel Rubin, Bernard Lapin, Dorothy Holden, Evelyn Retowsky, Selma Cummins, Norma Young, Dorothy Robertson Clopper, Dora Sohffer, Frederick Birckmeyer, Ruth Miller, William Chenoweth, and Ethel Ashmann.

## St. Louis Opera Is Open;

## Cincinnati Series Awaited

[Continued from page 1]

June 27. Jacques Gordon, violinist, and Gladys Swarthout, soprano, will be the soloists.

Other opera bills announced for the week are as follows:

Tuesday night, June 28, "La Bohème," with Bori and Martinelli.

Wednesday night, June 29, "Martha," with Florence Macbeth, Ina Bourskaya, Mario Chamlee, Virgilio Lazzari and Vittorio Trevisan.

Thursday night, June 30, "Faust," with cast including Rethberg, Martinelli and Léon Rother.

Friday night, July 1, "L'Amore dei Tre Re," with Bori, Johnson, Danise and Lazzari.

Saturday night, July 2, "Aida," with Julia Claussen making her Ravinia debut as Amneris, in a cast including Rethberg, Martinelli, Danise and Rother.

FARNSWORTH WRIGHT.

## St. Louis Opera Begins

ST. LOUIS, June 11.—The Municipal Opera began its 1927 season on June 6 with "Robin Hood," in the first week of clear weather that St. Louis has known in more than two months. As a matter of fact, this was the first opening week of consecutive fair weather in the history of the Opera Association. As a result, a new attendance record is being set. So far, receipts not only exceed those of any previous opening week, but compare favorably with those of banner weeks in other seasons.

In De Koven's operetta the new cast seemed well allotted. It is, perhaps, not fair to judge the abilities of the company until more is seen of the members' work. But from the account they are giving this week, it can be said that they rank most favorably with the best casts which have appeared here previously.

Myrtle Schaaf, formerly of the Metropolitan, who is the new prima donna, quickly ingratiated herself into the affections of the audience with her lovely

voice and charming personality, shown to advantage in the exacting part of *Maid Marian*. The work of Anne Yago, the new contralto, as *Alan-a-Dale*, was very pleasing throughout the opera, and particularly so in her one good opportunity, the solo air, "Oh! Promise Me." The ingenue, Dorothy Seegar, in the rôle of *Annabel*, fulfilled her share of the responsibilities with ease and grace.

Allan Rogers as *Robin Hood* displayed a voice of manly sweetness. Paul Kleman, as *Little John*, was all that could be desired in voice and appearance. Robert Pitkin, as the *Sheriff of Nottingham*, John Densmore as *Will Scarlet*, and John Cherry as *Sir Guy of Gisborne*, each carried out their tasks well. William McCarthy, the sole survivor of many seasons, was given a rousing welcome by his many friends in the audience.

The chorus, as usual, was a joy to watch. The men's chorus was particularly good in several numbers.

The music is again under the capable direction of Louis Kroll. The stage is under the direction of Charles Sinclair. David E. Russell, who has steered the course of the Municipal Opera so successfully for several years, is again manager. Paul Beisman is the publicity director.

The changes made in the seating arrangements, particularly in the entrances and the additional boxes, are distinct improvements.

SUSAN L. COST.

## Cincinnati Series Announced

CINCINNATI, June 13.—The opera season by the Cincinnati Zoo Company is to open on June 19 with "The Jewels of the Madonna," to be sung in Italian. The opera will be given alternately during the first week with "Carmen," sung in French. Isaac Van Grove is again the musical director of the company. The reserved seat sale for the season opened on June 13, and gives promise of being very heavy this year.

The dates of performances for the opening week are as follows: "The Jewels of the Madonna," June 19, 21 and 23; "Carmen," June 20, 22 and 24. A special ballet bill of Delibes' "Cop-

elia" and divertissements, with soloists and orchestra, will be given on Saturday, June 25.

The roster of this company this season includes a number of notables. Among those to be heard are: Forrest Lamont, Marta Wittkowska, Helen Stanley, Lucy Gates, Irene Pavloska, Ralph Errolle, Julian Oliver, Fred Patton, Herbert Gould, Howard Preston, Robert Ringling, Italo Picchi, Natale Cervi, Joseph Royer, Cara Ginna, Stella Norelli, Mabel Sherwood, Alma Peterson, Constance Eberhart, Myra Peach, John Sample, Charles E. Gallagher, Albert Mahler, Charles Hathaway and others.



Mrs. C. M. McGee

FRANKFORT, KY., June 11.—At the recent meeting of the Kentucky State Federation of Music Clubs, held in the Capitol Hotel on May 18 and 19, Mrs. Curtis Marshall McGee was elected president for the coming season. This past year Mrs. Marshall has been associated with the Federation in the capacity of recording secretary. M. C. S.

## Toronto Conservatory Will Hold Summer Sessions

TORONTO, June 11.—Summer sessions will be held at the Toronto Conservatory from July 4 to Aug. 13. Courses in the literature of music, methods of teaching harmony and counterpoint, piano playing, the teaching of children, Dalcroze eurythmics, singing, harmony and composition, and violin and organ playing will be held by Dr. Ernest MacMillan, Dr. Healey Willam, G. D. Atkinson, Edith Myers, Olive Brush, Alberto Guerrero, Ernest Seitz, Viggo Kihl, Frank Welsman, Ernest Farmer, Harvey Robb, W. K. Vincent, F. Arthur Oliver, Arthur Blight, Laura de Turczynowicz, Francis Coombs, Carl Hunter, M. M. Stevenson, Gertrude Seldon, Dr. Luigi von Kunits, Donald Heins and Dr. F. J. Horwood.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

SAN FRANCISCO HAS  
NEW CONCERT ROOMSReceptions Held in Honor of  
Teachers Arriving for  
Master Classes

By Marjory M. Fisher

SAN FRANCISCO, June 11.—With the opening of the beautiful new Women's Club Building on the corner of Sutter and Mason Streets, three splendid auditoriums have been added to the list of desirable halls available for concert, lecture, and theatrical purposes.

On the second floor is an ideal little theater with a seating capacity of 700 called the Community Playhouse. Kathryn Juley with her own undisputed artistry as a harpist testified at the dedicatory exercises to the acoustical properties of the theater. As a particular asset, the stage can be seen from all parts of the house. Supplementary to the present equipment, an organ is to be installed. The theater has been adopted as the new home of the San Francisco Players' Guild.

The second auditorium, which will cater to smaller audiences, is located on the third floor. It seats between 350 and 500 people. The third hall has a seating capacity of about 200.

All three rooms, with their harmonizing color schemes and simplicity of design, delight the eye.

Lazar S. Samoiloff and A. Kostelanetz, who have arrived in San Francisco to conduct their annual summer classes, were guests of honor at a recent reception given by Eva Gruninger Atkinson, Phyllida Ashley and Carmen Ryles in their studios. A musical program was presented by the Arion Trio—Josephine Holub, violinist; Margaret Avery, cellist; and Joyce Holloway Barthelsson, pianist—assisted by Eva Atkinson, contralto; Allan Wilson, tenor; and Phyllida Ashley, pianist. More than 100 invited guests welcomed the New York artists.

A reception was recently given in honor of Mr. and Mrs. Emil Polak by Marion Brower and Beatrice Anthony at the Russian Tea Room. Mr. Polak is holding classes during the summer months.

Charles City Band Opens Summer  
Outdoor Series

CHARLES CITY, IOWA, June 11.—The Charles City Municipal Band gave the first outdoor concert for the season in Central Park last week. The leader is E. A. Sheldon, who for many years has conducted bands and orchestras in this section of the State. The Municipal Band has several new members this season. Rehearsals were held weekly during the winter. B. C.

## Vermillion Appoints Music Supervisor

CEDAR FALLS, IOWA, June 11.—Katherine Porter has accepted the post of public school supervisor of music at Vermillion, S. D. Miss Porter was graduated from the public school music department of the State Teachers' College in June. She was formerly supervisor of music in the schools at Nashua for two years. B. C.



Photo Mishima Studio

AN ARTIST WITH A PERSONALITY THAT INSTANTLY WINS FAVOR

LOUISE

BIEDENHARN

Brilliant Young Southern Contralto

## PRESS NOTES

Unusual voice—superb artistry.—*Herald*, Boston.  
Reminds one of Schumann-Heink when young.—*Courier*, Lowell, Mass.

Sings with fervor and skill.—*Transcript*, Boston.  
Voice of most thrilling and sympathetic quality.—*Herald*, Vicksburg, Miss.

## NEW ENGLAND DATES NOW BOOKING

MUSIC CLUBS, GLEE CLUBS, ORCHESTRAS, WOMEN'S CLUBS

All Communications to H. B. WILLIAMS, Manager, Pierce Bldg., Copley Square, Boston, Mass.



## NEW HAVEN PUBLIC WELCOMES SINGERS

Rosa and Carmella Ponselle  
Among Artists Giving  
Programs

By Arthur Troostwyk

NEW HAVEN, CONN., June 11.—The final concert of the season arranged by Rudolph Steinert was given by Rosa Ponselle, soprano, and Carmella Ponselle, mezzo-soprano, in Woolsey Hall, under the auspices of the Yale School of Music. The large auditorium was completely filled, and the artistic work of both singers was much appreciated. Stuart Ross was the accompanist.

The Neighborhood House Settlement Music School gave its sixth annual concert in Sprague Memorial Hall recently before an enthusiastic audience.

The program was the best, in point of variety and finish, that the School has ever presented. The first half was devoted to solos and ensemble numbers played by the junior members. Their work showed excellence of memory, performance and poise. The orchestra, under the direction of Alphonse Vestuti, played with precision and dexterity. The concert was creditably arranged by the teaching staff, under the able director, Jessie C. Beecher.

The degree of bachelor of music will be conferred at the Yale Commencement exercises next week on five students in the School of Music who have been recommended by the faculty. They are: Elsa Christine Allen, Mabel Anna Benson, Ralph Eggleston Linsley, Barbara Abbey Stevens and John Zito.

The St. Ambrose Music Club held its annual dinner and meeting at the Roger Sherman Restaurant on Monday evening. The officers elected were: President, Marion Fowler; vice-president, Pawline Law Kirkwood; recording secretary, Caroline Hathaway Thompson; corresponding secretary, Edna Bowers Robinson; treasurer, Helen Nettleton McClure; librarian, Mrs. M. Grant Blakeslee; historian, Mrs. Clarence B. Bolmer; directors, Caroline Thorpe, Rosabelle Lines, Norma Lewis Delvey. Directors whose office continues from last year are: Mrs. Benjamin Davis, Florence Morrison and Mrs. Van Court Tapp.

A piano recital was given by Ralph E. Linsley of the Yale School of Music faculty in Sprague Memorial Hall recently. The program contained works by Bach, Beethoven, Medtner, Brahms and Chopin.

### Iowa College Summer List Will Bring Renowned Artists

CEDAR FALLS, IOWA, June 11.—The summer entertainment course of Iowa State Teachers' College will open on June 17 with a concert given by Alberto Salvi, harpist, assisted by Daisy Polk, soprano. Alfredo San Malo, violinist, will play on July 22. Charles Sanford Skilton of the University of Kansas, will give a lecture-recital on "Music of the American Indians," using native flutes and drums, on June 27. He will be assisted by Edward F. Kurtz and Alta Freeman of the State Teachers' College. Reginald Werrenrath, baritone, is to sing on Aug. 12. The winter artists' course is being arranged, and a leading event will be a concert by John McCormack. B. C.

### Arkansas Appoints State Supervisor

FAYETTEVILLE, ARK., June 11.—The Arkansas State Board of Education appointed Henry Doughty Tovey to the position of state supervisor of music on June 2. Mr. Tovey is director of music at the University of Arkansas and president of the State Music Teachers Association. During the recent commencement exercises the University Symphony, under Laurence Powell, played the Second Beethoven Symphony and other works.

### Operetta Given for Orlando Scouts

ORLANDO, FLA., June 11.—"The Tyrolean Queen," an operetta, was presented at Sorosis House on June 3 by the girls of St. Joseph's Academy, for the benefit of the camp fund of Boy Scout Troop No. 1. Much credit is due Mrs. R. J. Walsh, who directed the production. The Boy Scouts gave a play under the direction of Scoutmaster W. J. Horan. P. P.

## Werrenrath Appears at Notable Dinner Given in Honor of Lindbergh



Reinald Werrenrath

Reinald Werrenrath, American baritone, sang at the Press Club Dinner in Washington honoring Colonel Charles Lindbergh, the New York-to-Paris flier. Werrenrath was summoned from his summer home in the Adirondacks and arrived in Washington just in time to sing a group of songs.

Between his first concert last season, which was Sept. 15, and his final one at Charlotte, N. C., on May 24 Reinald Werrenrath, American concert baritone, sang in over seventy-five concerts.

Opening the season with possibly the largest audience ever sung to by any artist, when he shared honors with Mary Lewis by singing on the program at the radio banquet at the Hotel Astor, and closing it with one almost equally as large when Mr. Werrenrath was one of the participating artists on the Atwater Kent gala concert on May 1, the season was filled with engagements with orchestras, before the microphone, and some sixty-five recitals.

Mr. Werrenrath's next year tour will not start in September, as usual; but three concerts are scheduled for August. Mr. Werrenrath will leave his Adirondack retreat, and will hie himself westward, his fourth almost transcontinental trip within the past twelve months. The first of his summer series, as it might be called, will be Aug. 10 at Colorado Springs under the auspices of the American Legion; the second two days later, in Cedar Falls, Iowa, at the State College, and the third again two days after with the Miami Valley Chautauqua Association in Miami, Ohio.

### Two Orchestras Engage Curtis Institute Students

PHILADELPHIA, June 11.—The Curtis Institute of Music announces that two students have been engaged for symphony orchestral positions. Casper Reardon, who for two years has been a pupil of Carlos Salzedo, has been appointed first harpist of the Cincinnati Symphony. Mr. Reardon's home is in Schenectady, N. Y. David Rizzo, of Philadelphia, who studied under Sascha Jacobinoff, has been engaged for the first violin section of the St. Louis Symphony. A string quartet of the Curtis Institute, made up of students of Louis Bailly, recently won a prize contest for ensemble playing at the Musical Arts Club. Members of the quartet were Gama Gilbert, John Richardson, Paul Ferguson, David Freed. The program consisted of music by Mozart and Haydn.

HARTFORD, CONN.—Piano pupils of Sylvia Richard were heard in recital in Masonic Hall, West Hartford. Evelyn Petzner Nagle, soprano, assisted. Pupils of Maude Du Bon McClure gave a piano recital in the Fourth Congregational Church. W. E. C.

## SCHOOLS OF BANGOR ARE AGAIN GREETED

Annual Concert Features Ensemble Work of Organizations

By June L. Bright

BANGOR, ME., June 11.—The annual public school concert of the Department of Music was held on Wednesday evening, June 1, in the City Hall before an interested audience. On this occasion winners in the recent singing contest held in the High School during National Music Week were awarded their prizes by Adelbert Wells Sprague. The program featured the High School Band, conducted by Alton L. Robinson of the Bangor Symphony; the High School Orchestra, under the baton of Mr. Sprague; the High School Junior Orchestra, Alton L. Robinson, conductor; and the Grammar School Orchestra, led by Dorothy Brown Dean, supervisor of music. The Girls' Glee Club and the Girls' Junior Glee Club also appeared under Mrs. Dean's leadership. Soloists were Martha Holmes, Danforth Hayes, Sylvia Goodkowsky, Charlotte Brown, Dearborn Shaw, Donald Yates, Ella Grosse, Edith Miller and John Ross. A feature of the program was an artistic rendering of Bliss' cantata "Three Springs," with interpretative dancing, given under the direction of Mrs. Dean.

The third and final chamber music concert, given under the direction of Elizabeth Tuck, was heard in the Dorothy Memorial before an appreciative audience. Walter Habenicht, violinist, was presented as soloist, assisted by James D. Maxwell, 'cellist, with Teresa Tuck Thurston as accompanist. The program was composed of music by Rachmaninoff, Strauss, Bach and Schumann.

The annual meeting and field day of the Schumann Club was held recently at the Canoe and Country Club, Hampden. Many club members and guests were present. The business meeting, with reports and election of officers, was held in the forenoon. Club members regret the departure from this city of Helen S. Garcelon, secretary. The following officers were elected: President, Mrs. Harris N. Doe; vice president, Anna Strickland; recording secretary, Helena M. Tewksbury; corresponding secretary, Mrs. Walter H. Godsoe; treasurer, Josephine M. Wiggins; auditor, Mary F. Hopkins; press committee, Mrs. Frank P. Banks.

C. Winfield Richmond, pianist and teacher, is celebrating his twenty-fifth anniversary with a series of six pupils' recitals in his studios. Mr. Richmond himself studied under Isidor Philipp, Rafael Joseffy and Mrs. A. K. Virgil.

News has been received in this city of the birth of a daughter, Jean, to Mr. and Mrs. Carroll E. Hill at St. Petersburg, Fla. Mrs. Hill is remembered here as solo harpist of the Bangor Symphony.

## KANSAS LITTLE SYMPHONY NOW APART FROM SOCIETY

Association Which Has Assumed Increasing Deficit No Longer Remains Sponsor of Orchestra

KANSAS CITY, Mo., June 12.—The Kansas City Little Symphony, N. DeRubertis, conductor, is no longer under the sponsorship of the Kansas City Symphony Orchestra Association.

The past six years, the Little Symphony has been heard in a series of concerts locally and has made regular tours in the western and southern territory. Not the least important of these series locally were the ones planned for the school children by Mr. DeRubertis and Mabelle Glenn, supervisor of public school music. By far the best attended of the evening series was the one recently closed.

But public support, even with this season's larger audiences, has not been sufficient to carry the increasing deficit, the burden of which has been generously assumed by Siegmund Harzfeld, president of the Orchestra Association; H. L. Gary, chairman of management committee, Mr. and Mrs. Allen Taylor and other members of the board of directors.

The Little Symphony, according to a statement made by Mr. DeRubertis, will not disband; but definite plans for the coming season have not been announced. Likewise, the Kansas City Symphony Orchestra Association will make known plans that are, at present, tentative.

BLANCHE LEDERMAN.

SOMERSET, PA.—The High School Girls' Glee Club appeared with success at the annual commencement exercises of the Somerset High School.

## Eastman School of Music OF THE UNIVERSITY OF ROCHESTER

Howard Hanson, Director

An Endowed School Offering Complete Education in Music

Courses Leading to Degree Bachelor of Music  
Courses Leading to Eastman School Certificate  
Preparatory and Special Courses  
Opera Department Includes Practical Experience  
Professional Training for Motion Picture Organists

New Dormitories for Women Students

FALL SESSION OPENS MONDAY,  
SEPTEMBER 19th

Credentials required on or before July 15th

For Information Address Arthur See, Secretary,  
Eastman School of Music, Rochester, N. Y.



## FRANKFORT FAIR TO HAVE RARE EXHIBITS

International Music Event Enlists Many Lands in Program

FRANKFORT, June 3.—Additional musical novelties are announced for the International Exposition of Music, to be held here from June 11 to Aug. 28. The budget of the fair has been increased to \$500,000. The Frankfort Festival Hall has been rebuilt, and four concert halls have been erected, all joined by corridors to the central fair building.

Among the nations participating are Austria, France, Italy, Russia, Spain, Holland, Switzerland, Czechoslovakia, Poland, China and America. There will be sections for history, ethnography, modern music, opera, instruments, radio, music literature and other departments. Instruments of other nations, historical and modern, will be on display. There will be heard a native Chinese orchestra, old and modern organs, American jazz organizations, and the municipal bands of Venice and Barcelona. A number of choruses from this and other countries will sing.

The section of historical opera settings will be especially interesting. Here are designs for sets in "Tristan," "Der Freischütz" and Mozart's "Titus." The section of original scores is also noteworthy, including that of Beethoven's Ninth Symphony. Pianos which belonged to famous composers, among others that of Liszt, will be shown. Autographs and other mementos of composers will be a central feature.

Paul Hindemith will present his compositions for mechanical instruments. Especial programs of national folk-music will be a feature. There will be performances of Catholic, Evangelical and Jewish church music. Musical pedagogic lectures will be included.

The leading events are perhaps the

festival of the International Society for Modern Music and the Wagner opera week in June, and the Strauss Festival led by the composer, in the last week of August.

## COLOGNE HAS FIRST "GIL" PERFORMANCE

Opera by Braunfels Given Local Première—"Chout" Introduced

COLOGNE, June 5.—The first performance at the Cologne Opera of Walter Braunfels' "Don Gil of the Green Stockings" was recently given with considerable success. The opera was first heard in Munich in 1924, and had since been given in several provincial opera houses.

The libretto is based on a comedy of Tirso de Molina, a seventeenth century Spanish playwright. The comedy of intrigue reverts, with many developments and mistakes of identity, the story of *Donna Juana*, a Spanish noblewoman, who, to win back her faithless lover, *Don Manuel*, masquerades as a mythical *Don Gil* and rivals him in suing for the hand of another.

The music is often reminiscent of "Der Rosenkavalier" in its complex scoring and its foundation upon dance rhythms, in this instance of Spanish derivation. The lyric passages for the two lovers won most approval. Numerous duets, trios and quartets abound in the score. The performance, conducted by Eugen Szenkar, was quite excellent. The composer, who was present, shared recollections with the artists.

The same theater recently gave the first performance in Germany of Prokofiev's ballet "Chout," with a piquant scenic setting. This work, however, failed altogether to please, despite the best efforts of the conductor, Szenkar, and the stage director, Strohbach. The most marked success of the late season was found in a revival of "Don Pasquale."



ABOVE is seen Ellen Ballon, a Canadian pianist, "snapped" in Berlin with Conductor Eugen Pabst after her appearance as soloist with the Berlin Philharmonic. She has been touring the chief European music centers during the last four months. Miss Ballon has been accorded unusual honors in social circles abroad. Among the functions given in her honor were a dinner by Lady Mond, daughter of the former Viceroy of India and a recital for 150 guests; two teas by Hon. Mrs. Lionel Guest; a dinner by Mrs. Alfred Bosson; a luncheon with Sir George and Lady McLaren Brown; a private recital for Lady Dashwood; a special audience arranged by Lord Richard Nevill for Princess Helene Victoria, sister of King George. As a grand finale, Miss Ballon is to be presented at Court on June 21. She sails for home on June 24.

## CHICAGO MUSICAL COLLEGE FOSTERS SOCIAL ACTIVITIES

Special Attention Given to Sororities and Fraternities—Dean Chaperones Parties—Manager Entertains Students

CHICAGO, June 13.—The social activities of students at schools and conservatories is a subject which is usually given careful consideration. Special attention is given to these matters at the Chicago Musical College and particularly so in its application to those students who make their home at the dormitories which are conducted in conjunction with the College.

The College supplies a dean who chaperones all social affairs which are attended by the girl students. The girls are given the same personal care and attention as they would have at any of the finest seminaries for girls in any part of the country. At the College there are four sororities and one fraternity and meetings are held monthly. In addition to this, about once in six weeks a party is given, for which the College engages a well known orchestra to furnish dance music.

Departing from the usual course, about two hundred couples including the girl and boy students from the dormitories were entertained at a dinner and dance at the Edgewater Beach Hotel last Friday evening by Carl Kinsey, manager of the College, and Mrs. Kinsey. Mr. and Mrs. Kinsey have made their home at the Edgewater Beach Hotel for about a year and the affair was really a home party.

There were represented at the dinner students from various parts of the country. The following States were represented: Minnesota, West Virginia, Indiana, Illinois, Colorado, Oklahoma, Maine, Massachusetts, North Dakota, Ohio, Iowa, Virginia, New Jersey, Missouri, Pennsylvania, Arkansas, Wisconsin, Texas, Nebraska, Mississippi, Kentucky, Michigan, Idaho, Tennessee, Kansas, South Dakota and Montana, also Honolulu, Cuba and Canada.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

## Ganz Leads Concert by Paris Orchestra

PARIS, June 6.—The concert recently conducted by Rudolph Ganz in the old Salle du Conservatoire for the benefit of the Société des Amis du Conservatoire was a veritable triumph for him, both as orchestra conductor and pianist. At the conclusion both orchestra and audience joined in the ovation.

The program was admirably suited to the variety of his talents, comprising as it did a Concerto Grosso of Handel, which Mr. Ganz conducted while playing the piano part, and a modern group in which he was particularly delightful. The Eighth Symphony of Beethoven received excellent treatment under his baton, and the "Mort et Transfiguration" of Strauss and "Pavane pour une Enfante Défunte" of Ravel were a tribute to the conductor's interest in the modern field.

In homage to Charles-Marie Widor, who was present at the concert, the orchestra played his "Ouverture Espagnole," charming in its rhythm and color. "Les Pins de Rome" by Respighi closed the program.

Representative members of the American Colony recently heard Mrs. Warren Sturgis of New York, sing her "Songs of Vermont" at a farewell party given by Mrs. Edgar William Baker. Mrs. Sturgis, wearing costumes appropriate to the periods of the various songs, appeared against a colorful background designed and painted by Mrs. Baker especially for the occasion.

The principal rôle of Oscar Strauss's "Waltz Dream" which the composer has been conducting at the Théâtre des Champs Elysées, has been capably filled by Olga Bartos-Trau, the Hungarian artist. The operetta won a much more enthusiastic reception than did the same composer's "Teresina," which was previously given in the series under his baton.

A successful recital was given recently in the Salle du Conservatoire by the American singer, Ray Marga. Her program was judiciously chosen from the works of Bach, Handel, Lotti, Bassani, Scarlatti, Mozart, Schumann, Brahms, Albini, Ravel, Purcell, Hagemann, La Forge and Terry—to which the singer did justice. Eugène Walter accompanied Miss Marga.

## Status of Vocal Study In Italy Analysed by Singer

(Continued from page 5)

their services were given free, for the benefit of Italian singers out of work. Naturally this condition makes it very hard for a foreign singer or student to get an engagement, unless a large sum is paid or the talent is remarkable.

So in contemplating an operatic career in Italy I would say: Look well from all angles. Consider your financial, vocal and artistic ability, otherwise you are wasting your time and money and sowing seeds of regret and disappointment.

This article is not to discourage but merely to show cold facts as they exist today.

There is a lot of room at the top, and although the climb is long and rugged it is not impossible to those properly equipped. Last but not least, go to the police to report your presence within three days of arriving, because there is a fine of 150 lire to those who fail to do so. Nine out of ten new arrivals, I think, fall into this error. I would have been saved the 150 if I had been forewarned.

## Ballet by Hamerik Has Antwerp Première

ANTWERP, May 30.—A ballet, "Bacchanale," by the young Danish composer, Ebbe Hamerik, had its first performance anywhere recently at the Flemish Opera here. The composer is best known for his opera, "Stephan," which is based on an episode of the Russian Revolution, and which has been heard here and also in Denmark. The new work is quite original in its use of dynamic material. The scenario was developed with considerable wit and humor, being designed in the style of a Goldoni comedy of Italian peasant life. The composer was recalled many times.

# IGNACE HILSBERG

Ampico Recordings

KNABE PIANO EXCLUSIVELY



# MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York  
**THE MUSICAL AMERICA COMPANY, Publishers**  
**MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.**  
 Address, 501 Fifth Avenue, New York.

**MILTON WEIL - - - Editor**

**OSCAR THOMPSON, Executive Editor**

**RAY C. B. BROWN, Associate Editor**

**CHICAGO OFFICE:** Suite 2114 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

**BOSTON OFFICE:** Room 1011, 120 Boylston Street. Telephone Hancock 0796. Wm. J. Parker, Manager; Henry Levine, Correspondent.

**CINCINNATI:** Philip Werthner, 2371 Kemper Lane, Walnut Hills.

**CLEVELAND:** Helen Barhyte, 2100 Stearns Rd.

**PHILADELPHIA:** H. T. Craven, 321 S. 18th St., and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

**ST. LOUIS, MO.:** Susan L. Cost, 5533A Cabanne Ave. Phone Forest 6656.

**DETROIT, MICH.:** Mabel J. McDonough Furney, 619 Webb Ave.

**BALTIMORE, MD.:** Franz C. Bornschein, 708 E. 20th St.

**MILWAUKEE, WIS.:** C. O. Skinrood, "The Journal."

**MINNEAPOLIS, MINN.:** H. K. Zuppinger, 709 Second Ave. South

**ST. PAUL, MINN.:** Mrs. Warren Briggs, 711 Portland Ave.

**KANSAS CITY, MO.:** Blanche Lederman, The Geha, 608 East Armour Blvd.

**KANSAS CITY, KANS.:** Frederick A. Cooke, 1027 Central Ave.

**ATLANTA, GA.:** H. Knox Spain, Metropolitan Theater.

**PITTSBURGH, PA.:** William E. Benswanger, 908 Diamond Bank Bldg.

**SAN FRANCISCO, CAL.:** Marjory M. Fisher, Hotel Fairmont.

**LOS ANGELES, CAL.:** Hal Davidson Crain, 313 N. Rampart Blvd.

**SEATTLE, WASH.:** David Scheetz Craig, 214 Securities Bldg.

**WASHINGTON, D. C.:** Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

**BROOKLYN:** Arthur F. Allie, 135 Hicks St.

**HAVANA, CUBA:** Caridad Benitez B no. 250 altos. Vedado.

**BUENOS AIRES:** Señora Josephine Cano de Piazzini, 316 Piedras.

**LONDON:** Musical News Syndicate, 24 Berners St., W. 1.

**PARIS:** "Le Courrier Musical," 32 Rue Tronchet.

**BERLIN:** Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

**VIENNA:** Dr. Paul Stefan, 7 Hamerling Platz.

**MILAN:** Federico Candida, Via Palermo, N. 12.

**DELBERT L. LOOMIS - - - General Manager**  
**JOHN F. MAJESKI - - - Business Manager**  
**MAURICE B. SWAAB - Advertising Manager**

Telephone 0620, 0821, 0822, 0823 Murray Hill  
 (Private Branch Exchange Connecting All Departments.)  
 Cable Address "MUAMER."

## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$5.00
For Canada.....	6.00
For all other foreign countries.....	6.00
Price per copy.....	15
In foreign countries.....	15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, JUNE 18, 1927

## ORCHESTRAL FIELD WORK

THAT plans are being made for the second tour of the Montana State Symphony Orchestra is good news for all those who are concerned in the general expansion of music in the United States. The experiment begun last season by Joseph Adam is a significant one that merits praise for what was accomplished and warrants close observation of its future progress.

In territorial area, Montana ranks as the third largest State in the Union, while its population is so distributed that it has no city larger than 65,000 inhabitants. Under these conditions, it is impossible to maintain a symphony orchestra on a civic basis. Mr. Adam's idea is to enlist inter-community support in such a way that the orchestra will be maintained by co-operative effort on a common-wealth scale.

During its first season, the Montana State Symphony Orchestra traveled 3500 miles within the boundaries of the State, giving twenty-two evening concerts and twenty-one matinees for school children in twenty-three communities. The tour was made with a financial turnover of \$5625, thanks to the concessions offered on every side in the interests of the undertaking, and to the self-sacrifice of the orchestral personnel. The railroads granted reduced rates, theater owners extended the freedom of auditoriums, and the local chapters of the Mu-

sicians' Union co-operated by allowing members to play for less than the usual schedule.

The tour started on a capital fund of \$340 and closed with a deficit of \$900, and the deficit was promptly liquidated by contributions from more than 400 people who sent amounts ranging from twenty-five cents to three hundred dollars. Public interest was thoroughly aroused in all the communities visited, and the return of the orchestra next season is eagerly awaited.

Funds are now being raised for the second tour. It is to be hoped that response will be generous, for the organization is, as Mr. Adam states, "unique inasmuch as it represents a self-help effort of the people of a whole State."

## FORM AND SPIRIT

FROM time to time efforts have been made to reduce artistry to the terms of workmanship, to discover the structural rules underlying those æsthetic effects which impress us as beautiful and to formulate a scientific procedure for the creation of masterpieces. The rhythms of poetry and prose have been analyzed and these rhythms have even been expressed in graphs corresponding to the graphs which represent mathematical functions. But all the efforts to turn arts into sciences fail for the reason that one element always evades fixation—the spiritual quality which inspires and permeates the work.

As far as form is concerned, music has long since reached the point of a very exact notation, but it never can be reduced to an exact science. While the composer deals with written symbols of precise meaning, he is at the same time in touch with spiritual forces which defy formulation. Whether he is writing a song or a symphony, he is creating an entity so complex that no formula can be devised to fit it, for he is establishing contact between the particular and the universal, between the finite and the infinite.

Science and art are separated by a fundamental contradiction; science, in order to be effective, must reduce phenomenal complexity to simple rules, while art must utilize simple rules in the creation of æsthetic complexity. Inasmuch as all the important discoveries in science have been made through intuition and the masterpieces of art have arisen from inspiration, which is another name for intuition, both scientists and artists are poets. But they work in diametrically different ways, the scientist discovering the universal in the particular and the artist transforming the particular into the universal.

Science may analyze art and discover the simple rules underlying the structure of masterpieces, but it cannot hope to discover a formula whereby anyone may produce masterpieces, any more than it can hope to discover the formula whereby a universe may be created. There are factors in art which elude analysis, just as there are in the cosmos factors which are irreducible to formulas, and the factors in both cases are spiritual.

No method has yet been invented by science for the judgment of artistic products, since the rules which it has formulated apply equally well to good and bad art. The more scientific one becomes in one's attitude toward art the less is one able to make judgments of æsthetic values. Scientific generalizations fail to touch the spiritual qualities in art, and it is by its spiritual qualities that art is judged as great, mediocre or worthless. Perfection of form does not necessarily imply spiritual perfection.

Talent is capable of producing works of art that have admirable form but are lacking in significant content. Genius, on the other hand, may produce masterpieces that break through the laws of form because of the vigor of inspiration, and form becomes of less consequence than the spiritual message.

## TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

## Personalities



Violinist Tries New Vehicle

The debonair personage seated on the camel at the left is Jacques Thibaud, French violinist. (The scene is in the vicinity of the Sphinx.) The artist recently added a new continent to his tours when he appeared in Cairo and Alexandria in a series of sold-out recitals. Mr. Thibaud is here shown with a fellow-voyager.

**Tillotson**—Betty Tillotson, New York's concert manager, has gone on a booking tour, travelling alone and driving her own car. Liking to be outdoors, Miss Tillotson prefers not to travel by train during the summer. She plans to cover as many of the States as possible before the beginning of the fall season.

**Woods**—The United States Navy Band was to receive Capt. Charles A. Lindbergh on June 11 to the strains of "The Spirit of St. Louis," the march written by Ralph H. Woods and published by Carl Fischer, Inc. This march was to be played by the band in the parade in Washington, and the Police Band was to perform at the aviator's New York entry.

**New York Quartet**—The members of the New York String Quartet have discovered that the West appreciates chamber music by the very practical process of experiment. More than 3000 people, the manager reports, greeted the Quartet in San Francisco and Portland. Denver was a close third with 2500, he says, and more than 1000 were present in each of such cities as Tacoma, Pasadena, Tucson and Salt Lake.

**Garden-McCormic**—A gala performance organized by the Aero Club of France for the benefit of families of dead French aviators, and given at the Champs Elysées Theater in Paris on May 27, had a noted guest of honor in Capt. Charles Lindbergh. Among those who appeared were Mary Garden, soprano, who, dressed as *Liberty*, sang "The Star-Spangled Banner," and Mary McCormic, young American soprano. Cecille Sorel was another noted participant.

**Furtwängler**—Copenhagen recently had an opportunity to hear the Berlin Philharmonic, led by Wilhelm Furtwängler, on a concert tour that took in several countries. The two events in that city were given under the auspices of the newspaper, *Nationaltidende*, which wished to give a Beethoven festival for its readers. The Odd Fellows Hall was filled with a brilliant audience on both occasions, and stormy ovations and presentation of laurel wreaths were features.

**Mengelberg-Schelling**—Willem Mengelberg and Mrs. Mengelberg interrupted the brilliant Rhine tour of the Concertgebouw Orchestra long enough to spend a little time at Céligny, the Geneva summer home of Mr. and Mrs. Ernest Schelling. The American pianist and his wife had just arrived from New York and hastened to welcome the conductor when he arrived in Switzerland for concerts in Zurich and Geneva. After six concerts in Amsterdam, Mr. Mengelberg will leave for the Engadine for a vacation, having brought to a brilliant conclusion the most successful tour the Amsterdam orchestra has had under his bâton. In several cities the program included "Ein Heldenleben" by Richard Strauss, dedicated to the conductor, and in Frankfurt Strauss was present to hear his work.

**Melba**—"Melba Awarded Grand Cross of British Empire"—so ran the headline—and there is never a headline about Dame Nellie Melba that does not recall to some one still another anecdote of that brilliant life. Dame Melba is one of those who take very seriously the responsibility of encouraging young singers in their professional aspirations. Many years ago a young woman sought the favor of an audition and it was granted. The great singer heard her with attention and when she had finished spoke kindly but not encouragingly. The young musician, feeling that she had done her best, departed, convinced that her best was not good enough and determined to give up her artistic career. A few weeks later the disappointed singer received an offer from an opera company, so attractive and so unexpected that she accepted perforce. When at length she had an opportunity to ask the impresario how he had heard of her, he replied, "You were recommended to me by Madame Melba."



# Point and Counterpoint

By Cantus Firmus, Jr.

## Our 100 Lily Cup Competition

**I**N June, as all readers of "Point and Counterpoint," if any, know, the annual competitions for the Lily Cup prizes are held for some reason which will occur to us presently. These famous yearly strivings for fame and universal glory have come to be looked upon by the participants therein, as well as by those who read with bated breath of their outcome, with mixed feelings of rage, hate, fear and sometimes w and y. The awards this year will be made in three classes: Advanced, Intermediate and Simply Terrible, with honorable mention for Good Deportment. A special medal suitable to be worn at all times on the lapel will be given to the applicant who refrains from inflicting bodily injury upon the judges, who are none other than Ourselves assisted in a crisis by Mrs. Firmus.

### Awful Consequences

One hundred Lily Cups, slightly used, are again offered through the generosity of the Health Commission to the winner, or winners, of this notorious contest. (As a matter of fact, we lied like a cad about this being an annual affair. We never thought of the Lily Cup Competition until this minute. Now go on with the story.) Candidates must be not less than five years of age (Fahrenheit) and not more than ninety-one, unless accompanied by their mother or pastor, and must have been born twenty-seven years prior to the date of registration in a town, or towns, to be decided upon. Persons who delay their applications until after a date to be announced will make us very angry indeed, and we can be perfectly horrid when we want to.

"Hearts and Flowers" will be the test piece, or any other number which may lie in the candidate's repertoire. The number, however, must lie in the candidate's repertoire or in the vicinity thereof, or else he must go elsewhere for his Lily Cups.

After all, perhaps we had not better hold any Lily Cup trials this year, despite the disappointment which this announcement will create in every user of liquid refreshment.

### Proverbs for Touring Tympanists

**T**HE musician's darkest hour is just before the dawn. In hotels, look before you sleep.

A word to the claque is sufficient. In the case of tenors and audiences, one never strains but it roars.

### A Sound Organization

**A**N organ salesman, feeling spent, To a physician had been sent. I think the doctor scented, too, Some organizing work to do. The salesman said "I am not well. I've many organs I would sell."

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### A Song Wanted

**A**HURRY-CALL has been sent us by one of the big motion-picture studios in Southern California for the words of a song, "The Ship That Never Returned." Unfortunately, this number is not in our repertoire, so we are asking any of our readers who knows it to send it in to us.

???

### Boston Conductors

Question Box Editor:

Kindly list the conductors of the Boston Symphony, with dates, if possible. "OBOE."

Newport, Conn., June 3, 1927.

Georg Henschel, 1881-1884; Wilhelm Gericke, 1884-1889; Artur Nikisch, 1889-1893; Emil Paur, 1893-1898; Wilhelm Gericke, 1898-1906; Karl Muck, 1906-1908; Max Fiedler, 1908-1912; Karl Muck, 1912-1918; Henri Rabaud, 1918-

1919; Pierre Monteux, 1919-1924; Serge Koussevitzky, 1924 to date.

???

### Concerning the Casino

Question Box Editor:

Will you please give me the date of opening of the Casino in New York? Was the work "Erminie"? If not, please give the name of opera presented at opening, with cast, also the original "Erminie" cast and date.

CARL THRUSTON.

New York City, June 11, 1927.

The Casino was opened on Oct. 21, 1882, with "The Queen's Lace Handkerchief" by Johann Strauss. The cast included Louise Paullin, Lily Post, Mathilde Cotrelly, Jennie Reiffarth, Signor Perugini (afterwards the husband of Lillian Russell), Joseph Greensfelder, George Gaston, Jay Taylor and Harry Standish. "Erminie" was first given on May 10, 1886. The original cast included

# STEINWAY

The possession of a Steinway places the seal of supreme approval upon the musical taste of the owner. The music world accepts the name Steinway as the synonym for the highest achievement in piano building.

## "The Instrument of the Immortals"

Pauline Hall, Marie Jansen, Marion Manola, Jennie Weathersby, Agnes Folsom, Rose Beaudet, Francis Wilson, William S. Daboll, Harry Pepper, Carl Irving, Max Freedman, A. W. Maslin and Murry Woods. The opera ran for 1256 performances.

### The Two "Erlkings"

Question Box Editor:

Which came earlier in point of time, Schubert's setting of "Der Erlkönig" or that of Carl Loewe? Which is considered the better? GOTTFRIED.

Milwaukee, Wis., June 8, 1927.

Schubert's was the first. Loewe is said to have been so impressed with it that he decided to see what he could do with the same text. Schubert's setting is the better known. The Loewe setting is very difficult on account of its extremely long range. The ending is more dramatic than the Schubert setting and the accompaniment simulates a galloping horse better, but the song on the whole is less melodic.

???

### Tetrazzini as "Isolde"

Question Box Editor:

Did Luisa Tetrazzini ever sing "Isolde"? ARMISTEAD WOOD.

Boston, June 10, 1927.

Mme. Tetrazzini, in her book, "My Life of Song," tells of being "commanded" to sing "Isolde" for the King and Queen of Italy, when only twenty-three years old. She does not give any details of the performance nor the names of any other singers who took part. She says, however, "there, in the

presence of the Royal Family . . . I sang some of tragic 'Isolde's' beautiful songs." As "Isolde" has no "songs" in the usually accepted meaning of the word, one is left somewhat in doubt as to the character of the performance.

???

### Verdi Operas

Question Box Editor:

How many operas did Verdi write? How many of them are still in the regular repertoire? M. G.

Berkeley, Cal., June 6, 1927.

Verdi composed thirty operas in all. Of these only about ten survive as a general thing, though there are sporadic performances of a few more. Those still regularly heard are "Ernani," "Rigoletto," "Il Trovatore," "La Traviata," "A Masked Ball," "The Force of Destiny," "Don Carlos," "Aida," "Otello" and "Falstaff."

## Bush & Lane

"THE HOUSE OF GRANDS"

Concert, Parlor and Small Grands

Period and Modern Designs

Exclusive Manufacturers of the

Grand in Upright Form

Reproducing and Player-Pianos

Waltz-Magnos, Licenses, and Cecilian

Bush & Lane Piano Company

Holland, Michigan

Write for Art Catalog

## MEHLIN PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses, 509 Fifth Ave. New York

Send for illustrated Art Catalogue

# WEAVER PIANOS

An Artistic Triumph  
WEAVER PIANO COMPANY, York, Pa.





# SURVEY OF EUROPEAN ACTIVITIES



## London Orchestral Feud Settled with "Proms" Plan; Covent Garden Revives "Huguenots" and "Fidelio"

Broadcasting Corporation Wins Consent of Messrs. Chappell and Company to Send Summer Concerts from Queen's Hall on the Air Under Sir Henry Wood's Baton—Opera Series Continued Successfully with Introduction of New Works and Singers—Concert Artists Launch Movement for Lower Priced Programs—Recitals by Celebrities Applauded

LONDON, June 1.—The "Promenade" Concerts are to continue. The installation of a microphone for the first time in the history of Queen's Hall has been determined upon. With this decision has come the settling of the quarrel between Messrs. Chappell & Co. lessees of the Hall, and the British Broadcasting Company. The latter group will sponsor a continuation of the well-known "Promenade" Concerts for a six weeks' season in the late summer. This for some time seemed in doubt owing to finances. Sir Henry Wood will continue as conductor, in spite of attractive rival offers which he is said to have received from the United States.

A number of weeks of real music with not one poor evening is the record to date of the Covent Garden Syndicate. The opera season to date has brought a Wagner festival, with interludes of Mozart, Beethoven and Strauss. The public has been properly grateful, but it is to be regretted that there is not a wider public for such excellent entertainment. Several works not heard in years here have been produced.

### "Fidelio" Revived

It was fitting, of course, in Beethoven's centenary year, to bring "Fidelio" down from the shelf, in spite of its comparative failure as an opera, and it leaves the hearer grateful that the great man deigned to enter the field at all. The libretto is not the best and the chief part, that of Leonore-Fidelio, a curiosity which taxes any singer. Helene Wildbrunn, of Berlin, a newcomer, brought to the rôle a voice of beautiful quality, but neither the music nor the visual rôle suited her.

The part of young Jacquino, the rival in love of the heroine, was very well taken by Wilhelm Gombert. The tenor, Fritz Krauss, as Florestan, improved noticeably in the course of the action, as did Lotte Schöne, a new singer, in the rôle of Marcellina. Paul Bender was a delight as the gaoler, Rocco, and Harold Williams made the most of the small part of the Governor, Don Fernando. The aria of Pizarro, sung by Gotthold Ditter, was one of the high points of the evening.

The greatest success of the entire performance, however, was the "Leonore" Overture No. 3 inserted between the last two scenes and exquisitely interpreted under Bruno Walter's baton.

### "Huguenots" Heard Again

Musical London was enormously interested in the production of Meyerbeer's "Les Huguenots" at Covent Garden for the first time since 1912. The general opinion is that the opera itself, as well as the singing or manner of presentation, fails to please. But opinion is equally strong that the public should have an opportunity to pass judgment first-hand on a work which was so enthusiastically acclaimed in the middle of the nineteenth century, when its spectacular, romantic and flamboyant style brought it close to the hearts of the people.

John O'Sullivan, a British artist, sang creditably the very exacting rôle of Raoul; Mme. Guglielmetti was the Queen; Bianca Scacciati the Valentine, and Mariano Stabile the Marcel. Vincenzo Bellezza conducted the orchestra with incisiveness and much dramatic effect. The King and Queen occupied the Royal Box at this performance.

Rudolf Laubenthal made an exceed-

ingly creditable Siegfried in a recent "repeat" presentation of that opera at Covent Garden. Both in appearance and histrionic ability he had a decided advantage, although his singing did not equal that of some of his predecessors. No lack was felt, however, by his audience, which recalled him again and again at the end of the second act. Nanny Larsen-Todsen was Brünnhilde, a newcomer in the part to London audiences. Her singing, while artistic, was not inspiring, tonally. The orchestra, under Mr. Heger, was excellent, especially in the second act.

The interest which usually attaches to a Kreisler concert was augmented on the occasion of his latest appearance in Queen's Hall on May 20 by the fact that the Foundation Fund of the Royal Philharmonic Society was the beneficiary.

### Cheaper Concerts Promised

Four leading British concert artists have announced their intention of furnishing first-class music at the lowest

possible prices, beginning immediately and continuing once a month as long as adequate public response is felt. They are: Daisy Kennedy, violinist; Carmen Hill, mezzo-soprano and ballad singer; Irene Scharrer, pianist, and Robert Radford, bass. Queen's Hall has been secured for the first concert.

The policy as announced will be to employ no managers or agents, to appeal to the new musical public created by the radio and the gramophone, and to charge less than the English equivalent of a dollar a seat.

The feature of Wanda Landowska's recent piano and harpsichord recital at Wigmore Hall was the repetition of the "Rondo alla Turca" from the Mozart A Major Sonata on the harpsichord after its rendition on the piano, as though to say, "Which do you prefer?" Her program also contained the Handel "Passacaglia" and Bach's "Italian" Concerto for the harpsichord.

Mozart's "Violin Concerto" in A proved to be the center of interest in Samuel Dushkin's Aeolian Hall appearance. Mr. Dushkin makes up for whatever he may lack in eloquence in the undoubted elegance of his style. It is restrained and meticulous, and his tone lyrical and secure. Altogether, he is an extremely pleasing performer.

A program of rare and unpublished works by Dr. Arne was given recently at St. John's Hall.

The organ of Westminster Cathedral has been improved by the addition of fourteen new stops in the solo organ section. Five recitals by eminent organists will celebrate the event.

## Vienna Enjoys Brief Chaliapin Furore with Focus on Artistic "Temperament"

VIENNA, June 5.—The sensation of the latest span here—a furore, in fact, lasting for an entire week—was Feodor Chaliapin. The noted artist had never before appeared in Vienna, and a potent Legend had, of course, preceded him. All the newspapers printed columns of details about his life and career, gramophone companies advertised his records widely, and there were many requests for interviews even before he arrived.

Admission prices were charged for his performances the like of which had never been demanded at the Vienna Opera. Chaliapin asked \$3000 for each of the two evenings for which he was engaged—and received it. In spite of this fact, the Opera made a very good profit, so that there was talk of making up the deficit of the preceding part of the season from these performances. But this would not be such a simple matter, for the results of this season, soon to be concluded, were in the material sense so little happy that the fine returns of the Chaliapin evenings could only make up slightly for them.

The two stipulated performances were extended to three. The singer had to consent to a repetition of his *Méphistophélès* in "Faust" after he had appeared here for the first time as *Boris Godounoff*. And this repetition was demanded in spite of a contretemps in the first evening.

### Chaliapin "Beats Time"

In this performance there was an "emergency" *Faust*, who was not equal in any sense to the stature of the star. When he began to fall into a plodding delivery, and the conductor, Alwin, did not seem to hasten matters enough, the temperamental bass seized *Faust* by the arm, conducted him down to the footlights and himself began to beat the time! This was surely an excess of "temperament," and the public decided for the conductor and against the singer. By this means the first "Faust" evening lost in unity of effect.

Assurances were given that the con-

tretemps could hardly have been foreseen and that enough rehearsals had taken place. But it was a striking fact that such differences developed also in the performance of "Boris," which was conducted by Franz Schalk, the first conductor. Thanks to the greater flexibility of Schalk's style, they did not take such drastic form. Moreover, at present, the two leading conductors of the Opera are absent—Schalk in Paris and Heger in London—surely not a desirable situation. The second performance of "Faust," however, went through without incident and brought the singer great ovations.

### Conquers as "Boris"

As *Boris Godounoff* especially, Chaliapin impressed the public and the critics mightily. His phenomenal knowledge of singing art made more than a rich compensation for the easily understandable fact that his voice is no longer quite in the first bloom. Especially strong was the impression that one gained of the actor in Chaliapin. The general consensus of opinion was that one had not seen the like here for some time, even on the speaking stage; of such moments as the first entrance of the *Czar* from the steps of the Kremlin, the scene of his tortured thoughts and the death episode.

So much the more, therefore, was the public somewhat disappointed in his *Méphistophélès*, which would have been benefitted by greater fullness of voice and further finesse of acting. It was obvious that Chaliapin chose not to "shout," but sang with the highest art and distinction. His *Méphistophélès* was compared here with that of Georges Baklanoff. Contrasted with that of this also very significant singer and actor was the figure which Chaliapin presented—rather that of a sly fellow than of a cavalier. Remarkable was this impersonation in song as well as in powerful action.

Only the Church Scene rather divided opinion because he sang it not inside,

[Continued on next page]

### London Hears "Turandot"; Jeritza Dates Cancelled

LONDON, June 7.—London saw its first production of "Turandot" tonight. The Covent Garden première was a worthy successor to the Italian, German and American presentations. Maria Jeritza did not appear, as she is ill in Vienna and has cancelled all her London appearances. The scenery, which had been painted in Italy, was lavish in the extreme and was greatly enhanced by a huge backcloth of pure silk. The disappointment of Londoners that it had been impossible to secure Mme. Jeritza for the opening performance was mitigated by the excellence of Bianca Scacciati in the part of the *Princess Turandot*. Francesco Merli took adequate care of the male lead, *Calaf*, and Lotte Schöne was the slave girl, *Liu*. Vincenzo Bellezza conducted the opera with much feeling for effect.

### "Salome" Seen as Creature of Numerous Angles by Slav

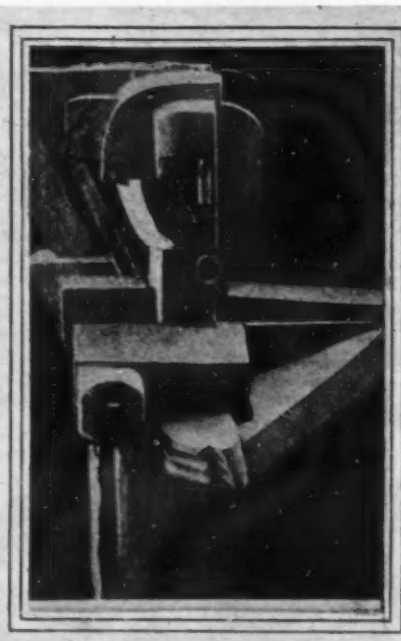


Photo by Russ, Reproduced from Berlin "Tageblatt"

BERLIN, May 28.—The exotic and dance-mad *Salome*, whom Richard Strauss enthroned on the operatic rostrum, has lately had a new reincarnation in a piece of radical art by a modern Russian painter, Koroleff. The Soviet's partiality for the machine may be reflected in this cubistic conception, which denies to Herodias' daughter her customary lithe figure. The somewhat formidable planes of this art-work, it has been conjectured, would be inspired to dance more appropriately by the modern Slavic steps which have been evolved to simulate the buzz of the factory than to the sensuous measures of Strauss.

### "Khovantchina" Scheduled for Dresden

DRESDEN, May 30.—The first performance at the Dresden Opera of Moussorgsky's "Khovantchina" is scheduled to be given early in June. Fritz Busch will have the musical leadership. Issai Dobrowen is to direct the stage as guest. The settings are after designs by Nicolai Benois, the costumes by Leonhard Fanto.

### "Cardillac" Heard at Hanover Opera

HANOVER, GERMANY, May 30.—The first performance at the Hanover Opera of Paul Hindemith's "Cardillac" was given recently in the presence of the composer. There was an outwardly cordial reception, but the impression was not lasting, in spite of good work done by the conductor, Rudolf Krasselt, and the musical forces.



# NEWS FROM CONTINENTAL CENTERS



## Bonn Vies with Vienna in Honoring Greatest Son

Official Beethoven Festival of German Republic Draws Noted Visitors to Composer's Birthplace—Programs Repeated in Second "Cycle"—Leading Artistic Figures Include Fritz Busch, Who Leads Ninth Symphony; Siegmund von Hausegger, Wendling Quartet, Elly Ney, Karl Erb and Others

BOON, June 1.—Somewhat late as to the calendar, perhaps, but with an official solemnity to match that which Vienna put forth a few months ago, the German Republic officially conducted its Beethoven Festival here at the composer's birthplace, from May 21 to 31. The programs were repeated in two "cycles" of identical events, giving opportunity for separate relays of visitors to attend.

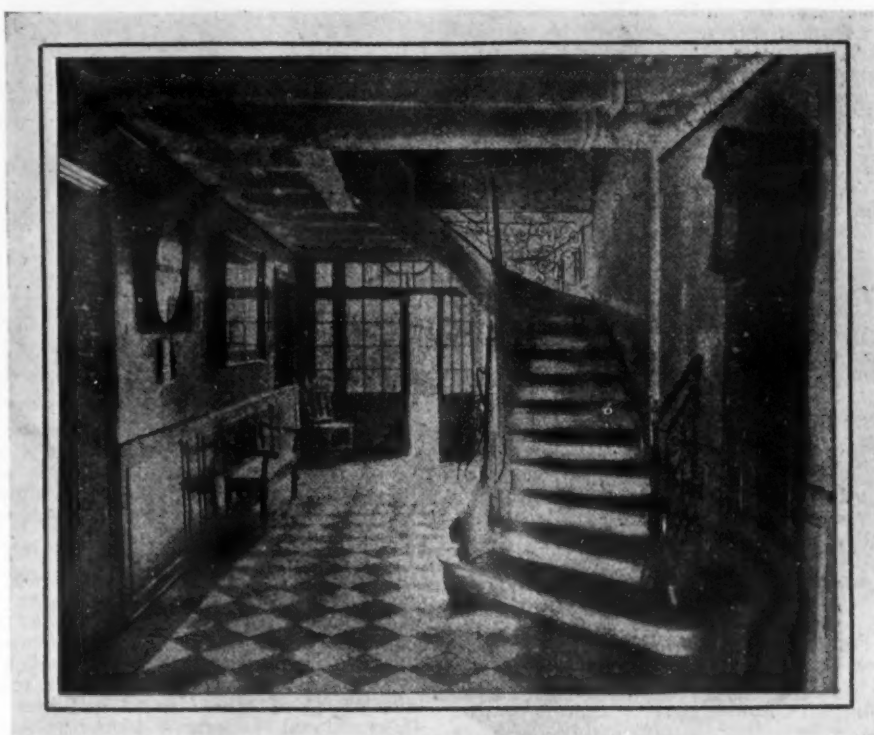
Notables from other countries included Edouard Herriot, the French Minister; M. Krestinski, the Russian representative in Berlin; M. Gramont, the Mayor of Lyons; Dr. Frank, the Austrian Minister to Berlin, and figures in art and science. The little city was decorated in its best gala dress. There were religious ceremonies in the Münster and the Evangelical Church on the opening day. Afterward, there was a solemn celebration in the Münster-Platz, at the foot of the Beethoven Memorial.

### Impressive Ceremonies

The festival program was opened by the playing of the March from "The Ruins of Athens." A chorus of 1200 sang "Die Flamme lodert." The Mayor, Dr. Falk, made an address of homage to Beethoven and laid a laurel wreath from the city government at the statue.

The second *Festakt* took place in the Beethoven Hall, which was thickly filled with auditors. The augmented Civic Orchestra was led by Hermann Abendroth in the "Egmont" Overture. Chancellor Marx of the German Republic made the first address, calling Beethoven the "greatest musical genius of mankind," in whose works the entire world prized riches of beauty and spirituality. He traced the source of the composer's inspiration in the national consciousness, and expressed the pride and joy of those who stood in the very spot which had given birth to the genius.

Dr. Becker, the Prussian Minister of



Entrance Hall and Stairway of Beethoven's Birth House in Bonn, as It Appears Today, Shrine Frequented by Many Visitors

Culture, who made the next address, found a universal religious spirit in Beethoven's works. He concluded his talk with the statement that "though the composer's life is ended, his work has only begun."

Dr. Frank conveyed the greetings of the Austrian Government.

After the ceremony, the Bonn City Administration gave a banquet to honor the noted visitors. At this event, the Prussian Minister of Finance, Aschoff, presented a gift from Prussia in a "Beethoven Cup," from the State porcelain manufactory.

thoven Cup," from the State porcelain manufactory.

### Mass Is Sung

The most important musical event of the first day was the performance of the Mass in D by the Civic Chorus, led by Max Anton, the local music director. This body of earnest singers, constituting a rather better than average amateur chorus, had rehearsed this work for many months. Their effort was most laudable, and the conductor achieved a

fair measure of effect in a work which contains more than usual difficulties. The leadership was, if not inspired, rigorous and unfaltering. The soloists included Nellie Merz-Tunner and Karl Erb, both fine artists.

The second day brought some interesting events. Siegmund von Hausegger conducted the "Eroica" Symphony, with some really superb moments. There was a fluent control of dynamics worthy of high praise. The noted Wendling Quartet, headed by Carl Wendling, played the Quartets, Op. 132 and Op. 59, No. 2. Its tone is beautifully sensitive, and its accord of the finest.

### Busch Leads "Ninth"

A concert which had, perhaps, the highest interest of the festival was that of the Ninth Symphony, under Fritz Busch's leadership. The Violin Concerto, played by the conductor's brother, Adolf Busch, was the introductory item on the list. The soloist was especially praised for his artistic performance. The Ninth was given some very eloquent and forceful accents by the Dresden conductor. The richness of tone and fine response of the orchestra were especially notable in the Andante. The choral finale was impressively sung by the chorus and the solo quartet.

A chamber music program on the following day included the Sonata, Op. 111, played with much sweeping earnestness and emotional power by Elly Ney. The pianist took part with the Quartet also in the Septet. Karl Erb sang the cycle, "An die ferne Geliebte" with finely controlled vocal color and artistry of expression.

The repetition of the programs found as much interest as the first cycle. The historic birth house of Beethoven was, as ever, one of the objects of visitors. This year the adjoining house, recently acquired by the Beethoven Fund, has been opened as a place for mementos.

## Scala Season Ends; Puccini Heads List

MILAN, June 1.—With "Ariane et Barbe-Bleue" by Dukas, repeated at popular prices, the season at La Scala was concluded on May 21. The number of performances in the span, which began on Nov. 14 last, was 152, including four popular performances under the auspices of the Teatro di Popolo, a matinée of "Aida" given for the employees of the Edison Company, and a gala "Rigoletto" attended by the Crown Prince of Italy. In addition there were three performances by the Diaghileff Ballet Russe.

The composer leading in popularity this season was Puccini, with thirty-two performances. The composers next in popularity were: Verdi, twenty-seven; Wagner, sixteen; Mascagni, eleven; Giordano, eight; Donizetti, Strauss and Bizet, six each; and Ponchielli, five.

The number of operas given was thirty-one, including two novelties, "Dello e Castigo" by Arrigo Pedrollo, which had four hearings, and "Madama di Challant" by Carmine Guarino, which had three. Nine revivals were given, as follows: "Don Carlos," eight performances; "Cavalleria Rusticana," nine; "Pagliacci," ten; "Der Freischütz," two; Strauss' "Cavaliere della Rosa," six; "La Gioconda," five; "Fidelio," three; "Tosca," seven, and "Ariane et Barbe-Bleue," three.

The remainder of the repertoire and its frequency of performance follows: "Lohengrin," five; "Madama Butterfly," six; "Turandot," fourteen; "Debora e Jael," three; "Andrea Chenier," eight; "L'Amore dei Tre Re," two; "Iris," two; "Aida," nine; "Rheingold," three; "Die Walküre," three; "Siegfried," three; "Götterdämmerung," three; "Carmen," six; "La Bohème," six; "Lucia di Lammermoor," six; "Rigoletto," six; "Boris Godounoff," two; "Petruschka," three.

Of these performances, Toscanini conducted fifty; Panizza, fifty-one; Santini, twenty-nine, and Votto, twelve. Pietro Mascagni, as guest, led ten performances of his own and Leoncavallo's works.

DR. PAUL STEFAN.

## Modern Music in Austria Includes Bartók Works

[Continued from preceding page]

but before the minster, so that many effects were lost. But it was said that playing such a scene in the church itself was antagonistic to the Russian mind.

### "Falstaff" Revived

Otherwise, the Opera has given a novelty in a revival of Verdi's "Falstaff," in which Felix Weingartner was guest conductor, and in which Alfred Jerger embodied the title rôle quite exceptionally, both in voice and acting. The work made a quite especial impression—which was in contrast to that achieved by a recent revival of "Samson et Dalila." The latter was worthy of note only in that it gave the first contralto of the Opera, Rosette Anday, a chance to be heard in an important part. She sang it very beautifully.

The rumored new direction of the Volksoper by Herr Strickrodt, the father-in-law of the Duke of Anhalt, seemed recently assured. The contract was said to be almost completed. But the lessees of the theater at the last moment discovered so many obstacles which had not appeared previously that Strickrodt, who had returned to Germany, withdrew his offer by telegraph. Whether he has now said his last word on the subject remains to be seen. What is to happen in this case is quite un-

clear, as the working committee of singers which has hitherto directed the theater has hardly been able to keep its head above water financially this season, and was not in any sense able to uphold artistic standards.

### New Philharmonic Leaders

The Philharmonic concerts—those given by the orchestra of the Opera—have, since the departure of Weingartner for Basel, gained a new conductor. As previously reported, Wilhelm Furtwängler was chosen for the post. The public here has hastened to secure seats for next autumn already, and there is a mightily increased interest in these concerts since this announcement. Furtwängler will conduct, however, only five of the series of eight concerts. The others will be led by Schalk and Bruno Walter.

Several noted concert guests, who are also well-known in America, have recently appeared here. These included Mischa Elman, whose violin playing roused much admiration and made a deep impression; and Albert Spalding, a superior artist, whose gifts were generally recognized and who, it is hoped, has not played here for the last time. It is also hoped to persuade Elman to appear here after a shorter interval than before. As many as twelve years have gone by since his last concert here. In that time he has grown to his present artistic stature.

Béla Bartók gave an evening of his compositions here, in which he played the piano interestingly. He brought to hearing a powerful new Sonata and other compositions. His arrangements of folk-songs were sung very expressively by Rose Fuchs-Fayer. The folk-songs have been adapted in exemplary style and with much musical effect.

### Saminsky Appears

Lazare Saminsky, of the New York League of Composers, appeared recently as composer and conductor in an interesting list. He led in excellent style, with a chamber ensemble composed of members from the Vienna Opera orchestra, a Monologue by Bernard Rogers, a very agreeable piece; the "Overture on Hebraic Themes" by Prokofieff, already known here but always welcome; and the brief Third Symphony of Darius Milhaud. The Vienna composer and critic, Paul A. Pisk, one of our best young musicians, played two pleasing impressionistic piano works by Saminsky. Jella Braun-Fernwald, young Viennese singer, who combines a well-sounding contralto voice, strong musicality and a marked inner sympathy, sang the latter's Oriental Folk-Songs, and, accompanied by the orchestra, gave his song cycle, "Litanei of Women"—the latter a work of strong emotional content. The evening was one of the most interesting of the season.

DR. PAUL STEFAN.



## SPECIAL NIGHTS ARE FEATURES IN BOSTON

### Casella Conducts Symphony "Pops"—Other Programs Given

By Henry Levine

BOSTON, June 13.—The Boston Symphony "pops" season entered upon its sixth week on Sunday evening, June 5. Sunday evening was given over to music by Gluck, Respighi, Mozart, Stravinsky and Casella.

Alfredo Casella, conductor of the orchestra, appeared also as piano soloist in Mozart's Concerto in D Minor. Special nights during the week were: Monday, Massachusetts Medical Society; Tuesday, Square and Compass Club; Wednesday, Massachusetts Federation of Music Clubs; Thursday, Bentley School, featuring the Boston Saxophone Orchestra; Friday, Boston College.

Pupils of Ethel Hutchinson, pianist, were favorably heard in a recital at the home of Heinrich Gebhard in Brookline on Tuesday evening, June 7. Participants who acquitted themselves with distinction were Janet Walker, Inez Cormack, Betty Robinson, Mildred Garner, Jean Webb, Betty Walker, Martha Gesler, Louise Locke and Thelma Peterson.

A musicale-playlet was given by pupils of Julia Lubit on Tuesday evening, June 7, in Whiton Hall, Dorchester. A feature of the program was a playlet with music by Miss Lubit illustrating the life of Chopin in a biographical manner. Musical illustrations, which were ingeniously woven into the story, were played by Beatrice Barker, Rebecca Hauistz, Elizabeth Hauistz, Minnie Spiegel and Blanche Long.

### Chicago Holds Children's Piano Playing Tournament

CHICAGO, June 11.—Saul Dorfman, fourteen years of age, won the annual Greater Chicago Children's Piano-Playing tournament held in the Stevens Hotel on Wednesday night. He won a cash prize of \$1500 over twenty-nine contestants in the finals of the contest, which was sponsored by the Chicago

### Elgar's 70th Birthday Is Marked by Concert

LONDON, June 2.—The seventieth birthday anniversary of Sir Edward Elgar, falling today, was marked by a concert of his works, which was broadcast. "Cockaigne," the most popular of Elgar's three concert overtures, opened the program. Then came the second "Pomp and Circumstance" Military March in A Minor. Elgar wrote six of these, of which four are published. The "Sea Pictures," for contralto and orchestra, also figured in the program, as did further a work comparatively little known, called "The Music Makers," the setting of a poem by Arthur O'Shaughnessy, in which many quotations from the composer's other works are recognized. The composer's latest manner is typified by the 'cello Concerto, in which Beatrice Harrison was soloist.

*Herald and Examiner.* The judges of the finals were three members of the Chicago Symphony: Jacques Gordon, Clarence Evans and Alfred Barthel. Other prize winners were Florence Kirsch, \$500; Norma Kanter, \$300; Pearl Drobnis, \$200; Rosalyne Tureck, \$500; Adele J. Broz, \$300; Mortimer Schiff, \$200; Miriam Mesirow, \$300, and Howard Feiges, \$200.

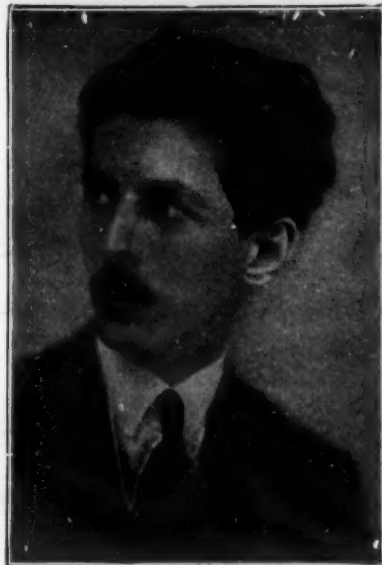
### Rockville Choirs Give Cantata

ROCKVILLE, CONN., June 11.—The cantata "Christ and His Soldiers" was sung in the Methodist-Episcopal Church on June 5 by the church and young people's choirs. Soloists were: Emily Metcalf, Ruth Austin, Harold Ramson, Francis Prichard and Doris Symonds. Mrs. H. M. Swartfigner played solos in addition to the accompaniments.

W. E. C.

ESSEX, CONN.—The Community Choral Club of Clinton gave a concert in the Essex Square Theater on May 27 under the auspices of the Social Service League of the Congregational Church.

## Research Required for Scholarship Offered by Schmitz During Summer



E. Robert Schmitz, Pianist

The amount of the annual scholarship offered by E. Robert Schmitz at his Colorado Springs master class will vary this year from \$350 to \$450, according to the mark reached by the winner. This annual scholarship, instituted in 1923, is awarded at the close of a six weeks' period of classes in technic and interpretation, held in July and August. The work alternates with extensive examinations and competitions.

An unusual requirement for the Schmitz scholarship is that of research for and presentation of new works by the contestant. Other qualifications include theoretical essays on the mechanics of the piano; on anatomy and physiology; psychology and physics of performance; interpretative ethics and aesthetics in international programs including classics, romantics and ultra-moderns. Sight reading contests on specially written works will be held.

The material used in the technic class is representative of the scope of the session, and includes the études of Chopin, Liszt, Debussy, Szymanowski and Bartók, as well as the "Well Tempered Clavichord" of Bach. Mr. Schmitz, who is now in Paris, will arrive in America just in time to go west for his classes.

Lucy D. Bogue, of the Bogue-La Berge Concert Management, Inc., managers of Mr. Schmitz, will manage the summer session. She reports a large enrollment by artists, teachers, and students from all over the country, and a particular interest in the scholarship this year.

### ORCHESTRA WILL APPEAR AT EVENT IN AUDITORIUM

Commencement Exercises of Chicago Musical College Will Also Bring New Compositions by Collins

CHICAGO, June 11.—The Chicago Musical College has leased the Auditorium Theater for its commencement exercises, which will be held on Thursday evening, June 23.

The College Symphony of eighty-five members will give a unique program, led by Percy Grainger and Leon Sametini. Mr. Grainger will hold the baton for three of his own compositions, which will be played by the orchestra and on four pianos. These are "Colonial Song," "Handel in the Strand," and "Shepherd's Hey."

Mr. Sametini will conduct the accompaniments for the prize winners in the recent contest in Orchestra Hall, who will appear as soloists. These prize winners are Lydia Mihm, Forest Park, soprano; Samuel Thaviu, Evanston, violinist; Maria Crisafulli, Chicago, and Ruth Orcutt, Gillespie, sopranos.

The orchestra will also give a first performance of a new composition by Edward Collins, member of the piano faculty.

Two hundred and fifty graduates will receive diplomas. A number of degrees will be awarded to candidates from many parts of the world.

Examinations for fellowships in the summer master school will begin on June 29, and continue all the week.

## WILLOW GROVE LIST HAS NEW CHARACTER

### Music Has Different Place from That Occupied in Former Days

By W. R. Murphy

PHILADELPHIA, June 11.—The Willow Grove season has opened, but under different plans, so far as music is concerned, from the historic days there of the Damrosch, Franko and Herbert orchestras, and the Sousa, Pryor and similar bands.

The park is now under the ownership-management of Meyer Davis, who operates a similar amusement park in Washington. Instead of afternoon and evening concerts, programs are given only on Saturday, Sunday and holiday evenings. They are provided by the International Philharmonic Band, S. A. Sanso, conductor. There is, of course, daily dance music by some of the Meyer Davis typical orchestras. In addition, under the sponsorship of the Philadelphia Music League, a number of Tuesday evening special programs are arranged by various important choral and other organizations. The Junger Männerchor has already given a fine program. On June 7 the Brahms Choir, under the direction of N. Lindsay Norden, was to appear, and next week the Woman's Symphony, conducted by J. W. F. Leman, is scheduled.

One of the features of the series will be MacDowell Day on June 29 under the general auspices of the National Federation of Music Clubs. It is expected that Mrs. Edgar Stillman Kelly, president, and other Federation officials will be present, with Mrs. MacDowell as a possible guest. A special all-afternoon program will give the proceedings the aspect of a miniature festival.

### Indiana School Will Establish Museum Around Historic Pianos

BLOOMINGTON, IND., June 11.

—A new museum is to be established at the Indiana University School of Music. Two historic pianos will form the nucleus of the collection. One of the first pianos brought west of the Alleghenies, and one of the first manufactured in this country have been presented to the school. The first, a handsome instrument of solid rosewood, is now in the Theodore Steele Memorial studio at the Library. It has a single pedal, decorated in gold. This instrument has had an adventurous history and narrowly escaped being destroyed by the Indians in 1823. When Baynard R. Hall learned that he had been made the first professor of Indiana Seminary, he hurried to Bloomington, leaving the luxurious piano in Pennsylvania. He sent for it within the year, and it was brought via flat boat down the Ohio, after getting safely across the mountains to Louisville, thence overland to Bloomington. Heavy rains had swollen the streams. Various expedients of blocking up and ferrying over deep and treacherous waters tested the strength and endurance of the weary escort. The instrument finally arrived, and was the object of curiosity to native Hoosiers, who flocked to see it. The piano nine years later came into possession of Joshua O. Howe, and remained in his family for eighty-nine years. In 1902 it passed into the possession of Mrs. Ellis Polk and was taken to Vicksburg. Given to her daughter, Mrs. George Roberts, it at her death was bequeathed to the University. The second instrument is also very old. For nineteen years prior to 1912, it belonged to Prof. Woodburn, whose father bequeathed it to him. It was taken direct from the factory in New York to the western New York village where Mrs. Woodburn's father was pastor of the Presbyterian church. The two relics will have a permanent home in the new Museum.

H. E. HALL.

At Last! What Every Music Teacher Needs



No. P1 Violin and Mandolin

HOHNER

"Trutone"

PITCH-PIPES

The only instrument of its kind which gives scientifically accurate PITCH.



No. P2 Vocal—Semi Chromatic

Friction spring-sliding mouth-piece with indicator showing position of each tone on the instrument and relative position on the staff. For musicians, singers and vocal teachers, the



No. P3 Vocal—Full Chromatic

"TRUTONE" is indispensable. With a Hohner Pitch-Pipe, there can be no singing "off-key." The "Trutone" is your guide to true pitch. There are models for all needs, i.e., vocal, violin, tenor banjo, guitar, cello, ukulele, etc. The "Trutone" Pitch-Pipe is durable, unique and invaluable wherever music is being taught. Send for illustrated supplement.

If your Music Dealer cannot supply them

Write to M. HOHNER, Inc.

Dept. 243

114 E. 16th St., N. Y. C.



## In Chicago Studios

Chicago, June 11.

### AMERICAN CONSERVATORY

Josef Lhévinne will start his summer master class on June 23. Young professional pianists and students from all parts of the country are coming to study with him. Olga Kuechler presented advanced piano pupils in an interesting program in the Conservatory Recital Hall last Saturday evening. The Junior Orchestra, led by Kenneth Fiske, violinist, gave a concert in the Immanuel Lutheran Church on Tuesday evening, May 31. Crawford Keigwin of the piano faculty presented his pupils in recital in the Conservatory on Monday evening.

### BUSH CONSERVATORY

Eight pupils from the studio of Eva J. Shapiro were awarded gold medals in the piano tournament conducted by the Chicago Herald and Examiner. These awards entitle the winners to appear in the final contests, competing for cash prizes offered by the Herald and Examiner. Students to whom the medals have been given are Molly Kesselman, Irene Hadesman, Volga Deliya, Delaware Deliya, Gwyn Firmin, Adeline Perelgut, Jeannette Shearer and Alice Perelgut.

### GUNN SCHOOL

Robert J. Ring, of the faculty, who has contributed frequently and importantly to technical piano literature, adds to this work another group of exercises, this time for hand extensions. Mr. Ring's book proceeds systematically to arranged and classified according to the limitations of hands defined by him in the preface.

### Puppilo Fulfills Concert Bookings

CHICAGO, June 11.—Louis Puppilo, violinist, has just closed an active concert season, which included appearances in Kimball Hall, the Fine Arts Recital Hall, Lyon & Healy Hall, the Hotel Windermere, Lincoln Turner Hall and the Hamilton Club in Chicago. Appearances have also been made before women's clubs in Aurora, Elgin and Joliet, Ill.; and the Glencoe Masonic Lodge of Glencoe, Ill. Other institutions to hear

Mr. Puppilo were Howe Military Academy at Howe, Ind.; the Highland Park Musicale at Highland Park, Ill.; and the University Guild, Evanston, Ill.

### American Conservatory Engages Sacerdote to Teach Opera Students



Photo by Strauss-Peyton  
Edoardo Sacerdote

CHICAGO, June 11.—An announcement made this week by the American Conservatory is the engagement of Edoardo Sacerdote to enlarge the scope of its School of Opera and to offer to vocal students a systematized and comprehensive course of training in all branches of operatic art. Mr. Sacerdote has also been made a regular member of the vocal faculty.

Mr. Sacerdote has won recognition for many years as an opera conductor and coach in many opera companies. He was brought to America in 1913 as musical director of a Canadian opera company. Soon afterward he was invited to come to Chicago to teach voice and repertoire, and during the régime of the late Cleofonte Campanini was engaged as assistant conductor with the Chicago Opera Company, as the present Chicago Civic Opera Company was then called. During this time his services as coach were much in demand by leading members of the company.

For many years Mr. Sacerdote has trained students for opera careers, and they have received recognition in many opera organizations, including the Metropolitan Opera, the Chicago Civic Opera, the San Carlo Opera and the Boston Opera in this country and in leading opera houses in Italy.

Mr. Sacerdote will conduct the opera classes, and in addition will continue his class of private voice students at the Conservatory. The opera classes will meet twice weekly. After the first few lessons, the members will be grouped in operas and assigned definite parts to prepare. The classes then take the form of rehearsals. At the conclusion of the course, public opera recitals will be given, in which the students will be heard in acts from standard operas.

### Orlando Hears Vocal and Piano Recitals

ORLANDO, FLA., June 11.—Virginia Straley, a talented young musician possessing a beautiful soprano voice, delighted members of the Rosalind Club with vocal and piano numbers at the club's last gathering of the season. She sang songs by Fauré and Ambrose Thomas, and played piano numbers by Goossens and MacDowell. Roberta Branch Beacham accompanied. Miss Straley has recently returned from New York, where she studied the piano under Ernest Hutcheson. A charming piano recital was given by pupils of Lillian Collier last week in the lounge of the San Juan Hotel. P. P.



## LOUISE LORING

CHICAGO CIVIC OPERA  
TILLOTSON CONCERT DIRECTION  
935 Madison Ave. Telephone Rhinelander 9078 New York, N. Y.

## Choral Concerts Give Chicago Pleasure

### National Choir from Sweden and Harvester Singers Appear in Programs Which Are Mediums of Emphatic Artistry

CHICAGO, June 11.—The National Chorus of Sweden, a chorus of some fifty men, gave a concert in the Auditorium Theater on Sunday night, Emil Carelius conducting. The chorus is so finely trained and the voices are of such good quality that these "Singing Vikings" are fully justified in coming to America to show what they can do.

Their singing was unaccompanied, full of color and contrast. This chorus has a firm, resonant, solid base of tone, well balanced, well placed, of good timbre. The tenor section is equally pleasing; and there is one bass who plumbed the depths with his tone, sounding a vibrant *pianissimo* as an organ-point against the other voices—a beautiful note.

The chorus also showed itself master of delicate shading; beauty of phrasing and refinement of tone in such soft numbers as "Sweden" was superb. The singers turned from this to the martial lilt of Stenhammar's "Soldier Song" with enthusiasm, and sang it in a way to make the pulse beat faster.

The soloists were John Johanson, baritone, and Gustaf Rodin, tenor. Mr. Johanson disclosed a rich, mellow voice, and Mr. Rodin's singing of "Irmelin" was so well liked by the audience that it had to be repeated. The audience was, indeed, amply satisfied throughout the performance.

The International Harvester Choral

Society, formed from among employees of the harvester company, gave an artistic and wholly admirable reading of contemporary songs, under the capable leadership of Richard B. De Young. For good measure, the choir also sang one number by Bach and one by Schubert from older literature. Youth was in the choir's voices, fresh, unspoiled youth and ardor. There were color, contrast and intelligence in this singing, as well as disciplined obedience to the conductor.

Kathryn Witwer, winner of the vocal prize for young artists offered this year by the National Federation of Music Clubs, was soprano soloist. Her voice is essentially lyric, and she has a *pianissimo* of ethereal, velvety loveliness. The moonlight of which she sang in Schubert's "Mondnacht" was not more softly beautiful than her tones. Her voice has golden delicacy and refinement of texture, and is amply expressive.

Jacques Gordon played violin solos with brilliance and a sweet, singing tone. When the mood of the music required it, there were also flashes of fire, verve and abandon.

A recital given in Kimball Hall on Tuesday afternoon stressed recording instruments rather than the soloists. The recital was a complimentary one given by the W. W. Kimball Company to delegates to the Music Trades Convention.

Allen W. Bogen played an accompaniment on the organ to Reinold Werrenrath's phonograph record of "The Two Grenadiers." Dorothy Miller Duckwitz played piano duets with herself, having previously recorded one-half on a reproducing piano. Mr. Bogen at the organ and Mrs. Duckwitz at the piano, ended the program with the "Rakoczy" March, played in conjunction with the reproducing piano.

FARNSWORTH WRIGHT.

### Pride in Native Tongue Is Urged as Necessity of Native Development



Charles Farwell Edson

CHICAGO, June 11.—"We will never have a great American music until we insist that all of our operas and recitals are given in English," says Charles Farwell Edson, composer, poet, lecturer and singing teacher. "Until we have a pride in our own tongue, as all the other nations have in theirs, we will never progress."

"At present we try to teach our young singers French, German and Italian when they cannot and do not have any understanding, either mental or spiritual, of our own tongue. The real school of singing is that which makes it possible for a singer to project the words of the story so that the audience understands each letter. Pronunciation and enunciation are the two great requisites of a great singer, and very few have them."

"I used to sing my recitals in Italian

and German and English until a newspaper friend of mine who heard me sing 'Si tra i ceppi' by Handel and 'Der Wanderer' by Schubert remarked: 'That is all very fine, but what is it all about?' Ever since then I have sung all my programs in English, and the people have liked them. English is one of the richest languages in the world, having borrowed from all the others; and we should insist that everything in this country be sung in the language of our country."

"We have two schools of singing: the opera, which is not truly singing, but the ability to hold a high note against an orchestra of eighty or ninety pieces; and the real school of singing, that puts a premium on correct production of the voice so that words can be used as an actor uses them—to be understood. In grand opera at present the words are not of the slightest importance, for they are not used to project drama, but solely as a medium to show off the voices of the singers."

**ALICE HACKETT**  
In Musical Interpretations for Children Programs for Junior Clubs  
Musical Pictures for Women's Clubs  
1510 3rd Ave., North, Fort Dodge, Ia.

**RUDOLPH REUTER**  
PIANIST  
Haensel & Jones, Steinway Hall, N. Y.

**SACERDOTE**  
Voice Culture—Opera—Repertoire  
605 Kimball Bldg., Chicago

**LUSK**  
VIOLINIST  
118 No. LaSalle St., Chicago, Suite 517

**VITTORIO TREVISAN**  
Basso—Chicago Civic Opera Ass'n  
Vocal Studios: 418 Fine Arts Bldg., Chicago  
Wabash 4109

**PODOLSKY**  
PIANIST  
Fine Arts Bldg., Chicago

**MAUDE HEALD**  
Contralto  
Tillotson Concert Direction  
235 Madison Ave., New York City

**QUENTIN R. ULREY**  
Tenor Concert Oratorio  
Milwaukee College of Music  
Milwaukee, Wis.

**Nora La Mar Moss**  
Contralto  
3924 Forest Ave.,  
Kansas City, Mo.

**An Excellent Pianist**  
Karleton Hackett.  
**FRANK OLIN Thompson**  
Mgt. CULBERTSON  
4832 Dorchester Ave., Chicago

**WAGER SWAYNE**  
Pianists Prepared for Public Appearances  
3 Ave. Sully Prud'homme (Qual d'Orsay) Paris VII, France.

**HARRIET CASE**  
Teacher of Singing  
1625 Kimball Bldg., Chicago

**LORNA HOOPER WARFIELD**  
DRAMATIC SOPRANO  
Met. EDNA BLANCHE SHOWALTER  
Auditorium Bldg., Chicago

**ALEXIUS BAAS**  
Baritone  
Specialty German Lieder  
Madison, Wisconsin

**A. L. WILSON**  
TENOR  
University of South Dakota,  
Vermillion, So. Dak.

**VOLINA POWERS**  
Soprano  
17 East 42nd St.  
e/o Musical Advance, New York City



## "Nationalism" in Music May Be Peril as Well as An Advantage, Says Writer

### Racial Character Appraised as Form of "Dialect" in Uni- versal Art-Language—May Restrict Appreciation of Works to Relative Minority —Influence of Personal Character Potent in Famous Composers

LONDON, June 1.—The predominant movement in the music of the last fifty years in many countries is the rise of what has been called "nationalistic" schools. Russia, with its "Five," provides perhaps the most notable example. But there have been marked stirrings in other lands—Spain, Hungary, Poland and—not least—Britain. That there may be a profound effect of folk idiom in the work of noted composers is a truism. But that this element is a great contribution to universal music, when not coupled with genius that rises above the ordinary, is doubtful. In a recent essay in the *Musical News and Herald*, Francesco Berger traces the effect of nationality and individual character in the work of several noted creative figures.

#### Nationalism a Bane?

"Nationality in music deserves appreciation," he says, "when not too obtrusively in evidence, nor too frequent in occurrence. Composers could be named who have indulged in it to such an extent that it has swamped any other merit which their music may have contained. And there have been distinguished critics who have maintained that nationality is a desirable quality, equal in importance with any others that go to the making of good music. I cannot agree with this opinion. To me, nationality corresponds in music to dialect in language, and a little of it goes a very long way. Moreover, in the works of the truly great masters there is complete absence of it, though plenty of character and individuality.

"Shakespeare was an Englishman, but when you witness one of his plays do you remember his nationality? I think not. Beethoven was born in Bonn, but when you hear his symphonies does it occur to you that he was a German? I think not. Dickens is as much read and perhaps more keenly prized on the Continent than in his native land.

"Nationality is not the index of strength of character, nor the manifestation of genius. It is a weakness which we can tolerate every now and then, but we want something far more cosmopolitan, more universal, more widely embracing in its appeal for our constant consumption. All the greatest ones have risen superior to the accident of their birth.

"Most of the works of our great musicians reveal to some extent the character of their authors," he says. "In common with poets, painters and sculptors, the subjects they selected were so congenial that they involuntarily became

infused with their personality, and experience and self-criticism prevailed to limit their efforts to their favorite forms, and to induce them to leave others untouched.

#### Limitations of Geniuses

"Very few are the instances of a great master attempting all departments of his art. Handel did not write quartets, nor did Beethoven compose oratorios. And on the few occasions when such as they departed from their special line, they mostly failed. Beethoven's 'Fidelio,' fine music as it is, is by no means a success as an opera. And in lesser men we find similar results. Chopin's one pianoforte trio is unworthy of him, Rubinstein's 'Ocean' Symphony is a bore, Liszt's 'Saint Elizabeth' a mistake.

"Not only did the great masters wisely select such forms for their works as they felt most in sympathy with, but their treatment of these conformed to their character. Had Bach and Beethoven both worked on an identical theme, how widely different would not their productions have been!

"Though it is safe to assert that, generally speaking, the rough man creates music which is more manly than polished, and the cultured man produces what is more finished than strong, such generalization is open to many exceptions. An uneducated peasant has been known to utter highly poetical sentiments, and a learned author has, on occasion, lapsed into commonplace or worse. A Burns could write some exquisite lines, and a Johnson could say rude or coarse things. All I mean is that there is greater affinity between the 'Pathetic' Symphony and its composer, than between that work and Grieg—nearer relation between 'Die alte Mutter' and Dvorak, than between that homely ditty and Moszkowski.

#### Saint-Saëns as Formalist

"In Saint-Saëns we have *par excellence* the master of 'form.' There is no secret about 'how' to construct a movement of any kind with which he was not familiar. Small and large works, vocal and instrumental ones, solos and symphonies, sacred and secular subjects, opera and concerto, barbaric and civilized music, European and African, even that of the arch-fiend, all came easily to his ready hands and versatile pen. They all show his splendid 'musicianship,' his complete power of co-ordinating material to some rigidly conceived 'plan,' and the abundant 'culture' of his talent. Yet, not any of his many operas has kept the stage, and his 'Samson et Delilah' only survives by reason of its one aria and its lurid plot. For absolute genius it cannot compare with Gounod's 'Faust.' The truth is that they are rich in brains but lacking in heart, and this was largely the character of the man. He had no glaring faults and not many lovable qualities.

"The music of Dvorak is what one might expect from such as he—not one of nature's gentlemen, but one of her born artists. There is a ruggedness, a freshness, a powerfulness in it which bespeaks the man ill at ease in evening dress, more at home in open fields and lonely forests than in carpeted drawing-

rooms or scented boudoirs, happier under night's myriad peeping eyes than in stifling theaters or crowded concert halls. It is strong without being blatant, heroic without bombast, passionate but not sensual, tender but not mawkish, honest, unaffected, direct, and well-knit. Its language is that of the people, not of pedagogues, it has neither the grace of France nor the tinge of the Norse, but is as Bohemian as the man who composed it.

#### The Tragic Tchaikovsky

"The tragedy of Tchaikovsky's life speaks plainly from every page of his music. Though artistically and commercially a successful man, his dark days were far more numerous than his bright ones, and his music depicts the extremes of depression and exultation more vividly and in closer proximity than we find any other composer able or willing to transcribe to paper. Notably is this so

in his masterwork, the 'Pathetic' Symphony. The flashes of exuberance that pass before the mental retina of the hearer like phantoms of quickly vanishing joy, serve but to make the pervading gloom of its bulk still more gloomy, its sadness still more oppressive. His other masterpiece, the B Flat Piano Concerto, is laid out on such vast lines that it might not inappropriately be described as a symphony with an obligato piano part, and one wonders at the richly pianistic passages of a man who did not claim to be a virtuoso.

"Under his placid exterior there throbbed a heart full of responsive sympathy for his race, there burned a spirit aspiring to higher and nobler conditions; and when, at last, he succumbed to the relentless fate, there passed away a great musician, a charming personality, and a wonderful exponent of the soul's fluctuations by means of unsurpassed musical eloquence."

### SAN JOSE CLUB HAILED

#### Bel Canto Women Singers Applauded for Splendid Work

SAN JOSE, CAL., June 11.—The Bel Canto Club, a group of selected women singers from the State Teachers' College, led by Alma Williams, gave its second annual concert in the College Auditorium last week.

The splendid work of the conductor was visible in everything that the singers did, and the program was a splendid testimony to the musical ideals held by this group. Composers represented were Del Riego, Wachtmeister, Scott, Hahn, Armstrong, Osborne, Liszt, Puccini, Watts, Hageman, Lemaire, and Grenville Pettis. "Spring Comes" by the last-named composer, was written especially for this society.

Gertrude Withrow, soprano, and Nell Johnston, mezzo-soprano, contributed solo groups. A trio composed of Hazel Goldeen, pianist; Lena Campisi, violinist, and Marguerite Young, cellist, added pleasure and variety to the program.

MARJORY M. FISHER.

#### "Midsummer Night's Dream" Score to Be Feature of Play's Forest Hills Performance

FOREST HILLS, L. I., June 11.—A feature of the open-air performance of "A Midsummer Night's Dream," which will be given at the West Side Tennis Stadium on Sunday night, June 19, for the benefit of the Actors' Fund, will be the familiar Mendelssohn setting for the play. This will be played by the Chamber Symphony under Max Jacobs. The arrangement of the Mendelssohn score will be same as employed by Mr. Jacobs on numerous occasions for *al fresco* performances given by the Ben Greet Players.

#### Charlotte Hears State Prize-Winners in Recital

CHARLOTTE, N. C., June 11.—Rob Roy Peery presented Lillian Caldwell, pianist, winner of the 1927 State contest; and Caldwell Cline, violinist, winner of the 1927 State and district contest, in a recital at the Bowden High School Auditorium on Monday evening, May 23. Opening with the Franck Sonata in A Major, the program included works of Beethoven, Viotti, Palmgren, Chopin, Kreisler, and "Wind in the Rain" by Mr. Peery.

#### Mona Bates Will Give Summer Scholarship

TORONTO, June 11.—Announcement of a scholarship to be given in connection with the summer piano course of Mona Bates, which begins on July 4, is announced. Miss Bates has had a busy season and is spending the summer at home.

#### People's Chorus Gives Second Concert of Series

A large audience greeted the People's Chorus, L. Camilieri, conductor, in the Town Hall on the evening of June 9, when the organization was assisted by the English Folk Dance Society. Besides the singing of Robert Underwood Johnson's "The Young Chevalier," dedicated to Charles Lindbergh and using the Old Scotch tune, "Charley Is My Darling," there were demonstrations in sight singing under Mr. Camilieri's baton.

### MUSIC IN SANTA ANA

#### City's Band and Orchestra Conductor Leads New Forces

SANTA ANA, CAL., June 11.—The Los Angeles Reed and Brass Symphony, organized by D. C. Cianfoni of Santa Ana, recently gave its initial performance. This society proposes a symphonic organization of 100 members, whose purpose is to develop interest in the playing of reed and brass instruments. It will be featured at the Hollywood Bowl during the summer season. Its director, Mr. Cianfoni also leads the Santa Ana Symphony and the Santa Ana Municipal Band.

The Santa Ana Boys' Chorus of 160 members appeared in concert on June 7 under the auspices of the Junior Chamber of Commerce. This organization has just completed a successful year, having played a prominent part during Music Week, and being featured in the Anaheim Valencia Orange Show during the last week in May.

Daisy Austin Marsden, Santa Ana mezzo-soprano studying in Italy, recently made her debut in Milan in "Cavalleria Rusticana." She will also appear in "Rigoletto," and plans a concert tour of Germany, France, and England.

RUTH ANDREWS.

#### Beethoven Glee Club Sings Swedish Music in Manchester

MANCHESTER, CONN., June 11.—Nicholas Slonimsky of Boston was featured in piano numbers at the second annual concert of the Beethoven Glee Club, given in the High School Hall. The Copley String Quartet and Verne Q. Powell, flutist, also of Boston, and Edward Taylor, tenor of Manchester, with Eva Johnson as his accompanist, also took part in the program. Choral numbers were sung in Swedish.

W. E. C.

#### Little Symphony Plays at Seattle Ladies Club Concert

SEATTLE, June 11.—As the closing complimentary concert of the season held in the Spanish ballroom of the Olympic Hotel, the Ladies' Musical Club presented the Seattle Little Symphony, conducted by Karl Krueger. Opening with the Mozart Serenade, "Eine kleine Nachtmusik," the program listed works of Wagner, Jarnefelt, Ravel, Liadoff, Beethoven, and Mendelssohn. Assisting artists were Vesta Muth, pianist, and Mischa Leviene, violinist.

#### California Society will Publish Quarterly of Modern Music

SAN FRANCISCO, June 11.—The New Music Society of California will publish, beginning Oct. 1, a quarterly periodical called *New Music*, containing not articles on music, but modern music itself. *New Music* will specialize in works by Americans, but will publish occasional European works as well.

ANSONIA, CONN.—A record audience attended the presentation of the operetta "Carrie Comes to College," in Assumption Hall, by the Ansonia High School Club, under the direction of James V. Conklin, supervisor of music in the public schools, and John J. Ruddy, instructor at the Charles H. Pine Manual Training School.

W. E. C.

"A Poet of Tone."—*New York Times*

## AUSTIN CONRADI

the Distinguished American Pianist

Will Conduct a Course  
in the

Interpretation of Piano Literature  
at the

Summer Session

PEABODY CONSERVATORY

Baltimore—June 27-Aug. 6

and Will Accept a Limited Number of Advanced Pupils

Baldwin Piano Used—Wette-Mignon Records

## STEWART WILLE

COACH—ACCOMPANIST  
Studio: 785 West End Ave., New York

Accompanist to  
MME. SCHUMANN-HEINK  
MARION TALLEY  
and many others  
Phone: Riverside 1868



### Three Singers Engaged for Ocean Grove Concerts

OCEAN GROVE, N. J., June 11.—Three singers have been engaged to appear under the auspices of the Ocean Grove Camp Meeting Association. Anna Case, soprano, is to give a concert in the Auditorium on Saturday, July 9; Ernestine Schumann Heink, contralto, Aug. 13; and Pasquale Amato, baritone, Aug. 20. To supplement the program an effort is being made on the part of business men and hotel keepers to stage a children's festival similar to that directed several years ago by Tali Esen Morgan.

## DAYTON CHOIR ENDS ACTIVITIES FOR YEAR

### Mrs. Talbott Entertains Distinguished Guests at Final Concert

By H. Eugene Hall

DAYTON, OHIO, June 11.—The Dayton Westminster Choir gave its final concert of the season on Sunday evening, June 5, in the Westminster Presbyterian Church.

Beautifully sung under the baton of John Finlay Williamson were the two anthems, "Deliver Me, Oh, Lord" and "Remember Now Thy Creator," compositions by David Hugh Jones, organist, who is now studying composition at Fontainebleau, France. Each showed striking originality of treatment.

Another number listed on the program was "All Breathing Life, Sing and Praise Ye the Lord" from Bach's "Sing, Ye the Lord." Lorean Hodapp's clear soprano was heard effectively in the solo of Rossini's "Inflammatus," with organ accompaniment.

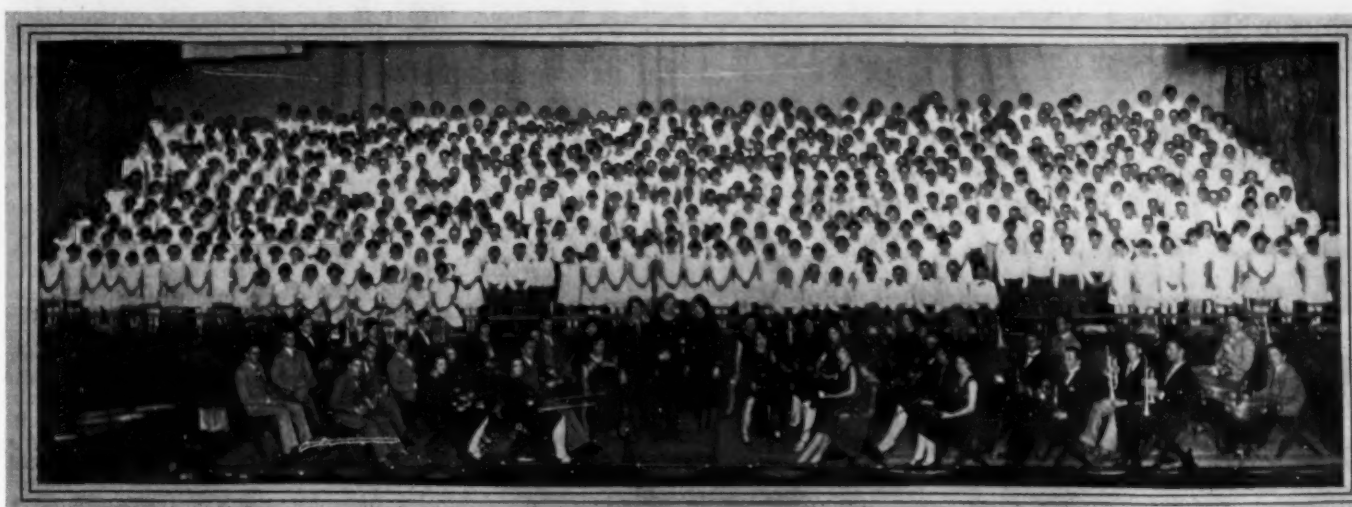
Rev. Hugh I. Evans contributed an address on "The Music of the Skies."

After the concert Mrs. H. E. Talbott entertained at Runnymede. Among the guests were Mr. and Mrs. Edgar Stillman Kelly of Oxford, Ohio, and Helen Fetter of Washington, music reviewer of the Washington Star.

A special program was presented by the choir at noon in the main auditorium of the church on May 27. Under the baton of Mr. Williamson, the choir sang "Praise the Lord," "Comfort Me," "Swing Low," "Hail Gladdening Light," "Crucifixion" and "Inflammatus." The addition of a brass quartet was a feature. Nancy G. Campbell, organist, played the prelude. It is expected that two such concerts will be given annually.

Albano Seismit-Doda has chosen a poem by Lamartine for his new song, "Le Livre de la Vie," which has been accepted by Emilio de Gogorza, baritone. The English translation is by Dr. Sigmund Spaeth.

## Kansas Children Add Page to Local Musical History



The Chorus, Numbering 600, and the Orchestra Which Appeared in Pittsburg, Kan., in a Performance of the Cantata "Bobolinks" by Carl Busch

PITTSBURG, KAN., June 11.—Six hundred school children added a page to the city's musical history when they appeared in the cantata "Bobolinks," by Carl Busch. The performance was one of the highlights which brought the spring term of city schools to a close. Due to the success of the performance, it has been announced that the appearance of the children's chorus will be an annual event in Pittsburg.

The text of "Bobolinks" is by Christopher Pearse Cranch, nature poet. In his writing he depicts the life of the birds and their flight over the countryside as they pour forth their melodies.

Presentation of the cantata was doubly significant. Although the composer was unable to be present, he attended a special rehearsal held a week before. He listened to the large chorus and declared it one of the finest children's groups of like size he had ever heard. He praised the conductors, Dorothy Shafer and Bessie Hackett, for their work, and the effects secured by the young singers.

Many months were devoted to preparation. This was Pittsburg's first large children's chorus. Sixteen solo voices were also used.

To supplement the cantata program, the directors arranged three additional

groups. The first brought an appearance of the combined primary bands of the city schools in the "March Militaire," by Schubert. In the second group, four folk-songs were sung by the chorus. The material was drawn from Russia, Norway and Italy, the group concluding with "Old Folks at Home" by Foster. An instrumental trio playing a Busch composition, and a violinist, appeared in the third group.

The 600 singers will be heard again in "Bobolinks" next fall as a program feature for the southeast Kansas sectional meeting of the Kansas State Teachers' Association.

CLYDE NEILBARGER.

## MILWAUKEE SCHOOLS AGAIN HOLD CONTESTS

### Second Band Competition Engages Attention of Citizens

By C. O. Skinrood

MILWAUKEE, June 11.—A second band contest was held in Milwaukee within a few days after the all-state contest, when all the suburban high schools gathered to see who could carry off the honors.

The Cudahy High School Band, with more mature players and wider experience, carried off the first prize. The Wauwatosa Band took second. Cudahy obtained the Victory trophy, under the leadership of Oscar Kluck, and Wauwatosa received the Archie Tegtmeyer prize. Six Milwaukee suburbs and Waukesha were among the competitors.

Vaughn Monroe of Cudahy won the cornet solo contest. Edward LeFeber of Wauwatosa won the clarinet solo. Fred Verduin of Cudahy took the trombone and baritone solo. Walter Hampel of West Allis was mellophone winner.

North Milwaukee won first in the Class B bands, while Cudahy took first in the Class A bands.

Judges of the contest were Benjamin F. Stuber, of Northwestern University; Theodore Winkler, of the music department of the Sheboygan schools, and Clarence V. Hendrickson, of Gary, Ind.

A sudden and intense interest in harp music has arisen in Milwaukee as a result of introducing harp teaching in the Milwaukee high schools. The harps were demonstrated in the recent Milwaukee school festival of music. The first harp recital ever to be held in a Milwaukee school was given in the Girls' Technical and Trade High School. A keen interest was manifested in the work of the girls.

Carl F. Mueller, director of music in the Grand Avenue Congregational Church, and Mrs. Mueller have gone to Winston-Salem, N. C., where they will take the course in sacred choral music given by John Finley Williamson, director of the Dayton Westminster Choir. The proposed Southwest tour of the

Lyric Male Chorus, conducted by Alfred Hiles Bergen, has been cancelled. The Club has re-elected S. A. McKillop as president; William T. Darling, vice-president, and W. S. Clarkson, treasurer. Irene Pavloska, of the Chicago Civic Opera Company, will sing before summer students of the Milwaukee Normal School on July 13.

### St. Theresa Academy Honors Father Gorman With Beethoven Program

BOISE, IDAHO, June 11.—In honor of the Rt. Rev. D. M. Gorman, a Beethoven program was presented at St. Theresa's Academy on Monday evening, May 2. Charlotte Bayhouse opened the program with the "German" Dance, No. 1. Other soloists were Mary Reeland, violinist, with Shirley Elver at the piano; Edna Miencier, soprano; Shirley Elver violinist, with Mary Reeland at the piano; and Grace Ryan, soprano. St. Theresa's Glee Club concluded the program with a choral arrangement of a Minuet. Accompanists were Verna Glodowski, Florence Coughlin, and Sara Belle Lee, pianists; and Florence Coughlin, harpist. A feature of the evening was "Life Pictures of Beethoven." Ida Baxter was the speaker, with Grace Ryan assisting at the piano.

### Oberlin Choir Sings "Gerontius"

OVERLIN, OHIO, June 11.—The Musical Union, a chorus of 250, under the direction of Dr. George Whitfield Andrews, presented Elgar's "Dream of Gerontius" on May 24 in Finney Memorial Chapel. The soloists were Lila Robeson, contralto; Lambert Murphy, tenor, and

### Famous Artists Booked to Appear in Kalamazoo

KALAMAZOO, MICH., June 11.—Under the joint auspices of the Philharmonic Concert Company and the Board of Education, a series of five concerts is announced for the 1927-28 season. Scheduled to appear in the Kalamazoo Philharmonic Concerts are Marion Talley, soprano of the Metropolitan Opera Company; Walter Giesecking, pianist; Giovanni Martinelli, tenor of the Metropolitan Opera; Jascha Heifetz, violinist, and the English Singers. Laura Tucker is the local manager.

### Music Has Important Place at Indiana Commencement

BLOOMINGTON, IND., June 11.—Music has an important place in commencement at Indiana University. The "all-University sing" held in the stadium was an innovation. Cups were awarded sororities and fraternities. Two orchestras played. The University Orchestra gave its annual sacred concert on June 5 in Assembly Hall. The graduation violin recital of William Fox attracted a large audience. Mr. Fox played music by Tartini, Mendelssohn, Lehar-Kreisler, Ysaye, and Wienawski. H. E. H.



**PEABODY  
CONSERVATORY**  
BALTIMORE, MD.  
HAROLD RANDOLPH, Director

## Summer Session

June 27 to Aug. 6

Staff of eminent European and American masters, including:

Charles H. Bochau	Lubov Breit Keefe
Virginia Blackhead	Otto Ortmann
Austin Conradi	Louis Robert
Frank Gittelson	Pasquale Tallarico
Carlotta Heller	Howard R. Thatcher
J. C. Van Hulsteyn	Mabel Thomas

Tuition \$20 to \$35 according to study. By special arrangement with the JOHNS HOPKINS UNIVERSITY credits in certain branches may be offered for the B. S. degree.

Circulars mailed. Arrangements for classes now being made. FREDERICK R. HUBER, Manager

"... OWNS A LOVELY CONTRALTO VOICE."

—New York American (Grena Bennett) Nov. 11, 1926

# ADA WOOD

## CONTRALTO

### CONCERTS—RECITALS—ORATORIO

Season 1927-1928 Now Booking

Address Secretary: ADA WOOD, 3 West 87th St., New York City. Limited number of pupils.

# ARTHUR PHILIPS

Teacher of Singing  
CARNEGIE HALL  
NEW YORK



# Pianos Reward Young San Francisco Competitors

**Eighteen Hundred Children Take Part in Tournament—One Hundred and Forty Community Music School Participants Enter Preliminaries—Continuation of Enterprise Is Hoped For.**

SAN FRANCISCO, June 11.—Three successful young pianists were awarded grand pianos in the tournament held here during Music Week by the San Francisco Call. Two girls and a boy were the winners: George Howard Riekman, eighteen; Rea Sadowski, eleven; and Beatrice Blass, fourteen. They were chosen from twenty-four who played in the final concert. The other twenty-one were given sterling silver trophy cups.

These two dozen players were selected by a series of elimination contests out of 1800 original contestants, eight from the primary schools of the city, eight from the intermediate, and eight from the high schools.

The task of elimination was carried on systematically. There were preliminary tests in the schools, the winners appearing in semi-final tests to determine the best player in each school district. Another test of the eight school districts determined the best players for the three divisions. At the final concert the best player out of eight for the primary, the intermediate and the high school was selected by three judges. Seven thousand men, women and children listened with rapt attention to those four and twenty youthful musicians at the concert, which was held in the great Civic Auditorium, free to the public.

Alfred Hertz, conductor of the San Francisco Symphony, declared that the interest shown was gratifying. "In the schools, in musical centers, in homes,

the tournament was an important topic of conversation," he said. "What could be a greater incentive to piano students than to strive for the cherished prize of a grand piano? The child with musical talent is moulding his character through actual expression with his hands on the piano. The cultural value of music in the home cannot be overestimated."

Many interesting facts were brought out during the four months previous to the concert. One was the number of pianists under fifteen years of age and the artistry displayed by them. Another was that 1800 children out of a school population of less than 100,000, were taking piano lessons.

Of special interest was the record made by the Community Music School, which is supported by the Community Chest of San Francisco. This school had thirteen pupils in the final hearing, out of 140 enrolled in the preliminaries. This is significant in view of the fact that only children unable to pay for lessons—those receiving their musical education solely through voluntary contributions of the people, can attend the Community Music School.

## An Element of Drama

There was an element of drama in the case of little Noel O'Donnell. The day before the concert he sprained his thumb playing baseball. Having for weeks practiced to win the coveted prize, the night of the big concert, he took off the bandage, in spite of the pain, and played so well that the judges did not know anything was the matter. When another was awarded the prize, Noel jumped up and shook the hand of his opponent.

Then there was little Ben Shenson who wanted to be in the contest. To this end he diligently memorized three pieces. But one day he fell and broke his arm.

Bitterly disappointed he consulted his teacher. "I want to go in the contest," he said.

His teacher, after viewing his un-

happy face for a moment, replied, "Ben, there's one way you could enter with your left arm in a sling."

Ben eagerly wanted to know how. "Well, there's one right-handed selection in the whole library of piano music. It is Rudolph Ganz's Capriccio in E Flat."

"I'll learn it," declared Ben.

Day by day he practised the difficult number until he could play it. Although Ben did not play in the final concert, he entered the preliminary contest and played so well that he was judged a winner and repeated his selection in the semi-finals.

San Francisco is hoping for another tournament next year. As Homer Henley, president of the Musicians' Club, expressed it, "A new epoch in musical appreciation was reached, for it was the first time that the work of children was recognized as of supreme importance in molding the cultural standards of the city." AUGUSTA LEONARD.

## OREGON HARPISTS MEET

Carl Denton Re-elected Dean of State Chapter, American Guild of Organists

PORTLAND, ORE., June 11.—At the closing meeting of the Oregon State Chapter of the National Association of Harpists a musicale was given by Esther Palmer and Florine du Fresno, harpists, and Marie Chapman MacDonald, violinist, accompanied by Ruth Lorraine Close, on the harp.

Carl Denton has been re-elected dean of the Oregon Chapter of the American Guild of Organists; Martha Reynolds, sub-dean; George Bottoms, secretary and treasurer; and Daniel Wilson and James Bamford, auditors.

Recent activities at the Ellison-White Conservatory have included a song recital by Mrs. Henry W. Metzger, soprano; piano recitals by Gertrude



Ben Shenson, Who Competed in the San Francisco Piano Contest in Spite of a Broken Arm

Lachner, Beatrice Klapper and Helen Johnson, all presented by Frances Striegel Burke, director of the Conservatory. Pupil recitals have been presented by Flora Gray of the piano department; Lela Slater, piano; Susie Fennell Pipes and Maxine Telford, violin; Rita Emrich and Frances Mulkey. Mrs. M. M. Leen and Ruth Perkins are recent recipients of certificates for completing the musical kindergarten normal course.

Ruth Bradley Keiser, Mrs. Walter R. May, Susie Michael, Kate Dell Marden, Mrs. Clifford Moore, Sylvia Weinstein Margulis, Lenore Gregory and Anna Ellis Barker have also given recent pupil recitals. JOCELYN FOULKES.

## Minnesota Singers Elect Officers

MINNEAPOLIS, June 11.—New officers of the University Singers, musical organization of the University of Minnesota, were chosen at a meeting held last week. Robert E. Locklin was elected president; Hildur V. Peterson, vice-president; Raymond C. Bentz, secretary and treasurer; Julian F. Neville, manager. G. S.

## MUSICIANS' DIRECTORY

**Perry Averill** BARITONE  
TEACHER OF SINGING  
Studio: 215 West 91st St., New York  
Tel. Schuyler 1346

**Salvatore Avitabile** VOICE  
SPECIALIST  
Teacher of MARION TALLEY  
Studio 74, Metropolitan Opera House, New York  
Tel. Pennsylvania 2634

**Arthur Baecht—Violinist**  
Concerts—Recitals—Instruction  
Studio—607 High St., Newark, N. J.  
Phone Mitchell 1114

**Ella Bachus-Behr**  
231 West 98th Street, New York  
Telephone Riverside 8041

**William S. Brady**  
TEACHER OF SINGING  
Studio: 137 West 86th St., New York  
Telephone Schuyler 3580

**Dudley Buck**  
TEACHER OF SINGING  
471 West End Ave. Phone Endicott 7449

**Clyde Burrows** CONCERT BARITONE  
TEACHER OF SINGING  
Studio: 104 West 71st Street, New York  
Phone Trafalgar 0483

**Mme. Charles Cahier**  
132 West 58th St., New York City  
Honorary member, Guild of Vocal Teachers; Member, Faculty Curtis Institute of Music, Philadelphia.  
Summer residence: Helgerum Chateau, Sweden.

**V. Colombati**  
VOICE PLACEMENT—COACHING  
Teacher of Josephine Lucchese  
Studio: 226 W. 70th St., New York  
Phone Susquehanna 1980

**Eleanor Cumings**  
PIANIST—ACCOMPANIST—TEACHER  
MacDowell Club, 148 East 13rd Street, New York City.  
Residence Studio:  
Gramatan Parkways, Bronxville, Westchester Co., N. Y.

**Clarence Dickinson**  
CONCERT ORGANIST  
Organist-Director Brick Pres. Church; Temple Beth-el; Union Theological Seminary  
Address: 412 Fifth Ave., New York, N. Y.

**Ralph Douglass** Pianist—Accompanist  
Teacher  
Coach to Many Prominent Artists  
Studio: Metropolitan Opera House Bldg., New York  
(By Appointment)  
Residence Phone: Billings 8200

**Engberg, Mme. Davenport**  
VIOLINIST  
Teacher of Emily Bent Dow and Catherine Wade Smith  
Winners National Federation Contests.  
1702 Belmont Avenue, Seattle, Wash.

**Fay Foster** VOICE  
DICTION—COACHING  
Studio: 15 W. 11th St., New York, N. Y.  
Tel. Watkins 1101  
Director Vocal Dept. Ogontz School, Ogontz, Pa.

**Caroline Beeson Fry**  
TEACHER OF SINGING  
New York Studio: Carnegie Hall. Phone Circle 0321  
White Plains studio: 2 Orchard Parkway.  
Phone White Plains 3200

**Geo. W. Hammond** School of Acting  
in Grand Opera  
Know the stage business of the role you wish to sing.  
Studio 25.  
Metropolitan Opera House Studios  
Phone Penn 2634.

**Ernest P. Hawthorne**  
AMERICAN PIANIST  
Recitals—Instruction  
Hawthorne Piano School, Potsdam, N. Y.

**Carl Haydn** TEACHER OF SINGING  
Studio: 342 W. 36th St., New York City  
Phone Columbus 7715  
Tues.-Fri.—La Forge-Berumen Studios  
14 W. 68th St., New York

**Arthur J. Hubbard**  
Vincent V. Teachers of Singing  
246 Huntington Avenue, Boston, Mass.

**Helen Allen Hunt—CONTRALTO**  
Teacher of Singing  
343 Boylston St., Boston, Mass.

**International Musical and Educational Agency**  
Church, Concert and School Positions Secured  
MRS. BABCOCK  
Telephone: 2634 Circle Carnegie Hall, New York

**Joseph Kayser** BARITONE  
Concerts—Recitals  
Address Claude Warford Studios  
4 West 40th St., New York

**Sergei Klibansky** Teacher of Singing  
8 years leading instructor Stern Conservatory, Berlin. 3 years Institute of Musical Art, N.Y.C.  
Studios: 205 W. 57th St. Phone: Circle 10324

**Walter Leary** BARITONE  
TEACHER OF SINGING  
Studio: 134 West 87th St., N. Y. C.  
Tel. Schuyler 0480

**Caroline Lowe**  
TEACHER OF SINGING—COACHING  
Chickering Studios: 29 W. 57th St. Plaza 2690  
Many pupils appearing in concerts and musical comedies.

**Isidore Luckstone**  
TEACHER OF SINGING  
200 West 57th St., New York  
Telephone Circle 3560

**Mrs. John Dennis Mehan**  
Voice Expert—Coach—Repertoire  
Studio: 70 Carnegie Hall, New York City  
All appointments by telephone, 1472 Circle

**Rhoda Mintz—** SOPRANO  
TEACHER OF SINGING  
Studio: 312 West 109th St., New York City  
Phone Academy 0573

**Mme. Katherine Morreale**  
Soprano Repertoire  
Voice Culture  
170 West 72nd St. New York City  
Phone Endicott 7957

**Evelyn Parnell** SOPRANO  
TEACHER OF SINGING  
Studio: 58 West 83rd Street, New York  
Tel. Endicott 9153

**Elizabeth Kelso Patterson**  
SCHOOL OF SINGING  
Studio: 335 West 89th St., New York City  
Phone Schuyler 10167

**Meyer Posner** COMPOSER  
CONDUCTOR  
Teacher of Harmony, Counterpoint, Etc.  
Address 1976 Lexington Avenue, New York  
Phone Harlem 0391

**Adele Luis Rankin** SOPRANO  
Art of Singing  
Metropolitan Opera House Studios  
1425 Broadway, New York  
Phone Pennsylvania 2634

**Carl M. Roeder**  
TEACHER OF PIANO  
Technique—Interpretation—Normal Course  
607-608 Carnegie Hall, New York  
Uptown Studio: 308 Alexander Ave., Bronx

**Francis Rogers**  
CONCERT BARITONE AND TEACHER  
OF SINGING  
Member American Academy of Teachers of Singing  
Studio: 144 E. 62nd St., New York

**Stuart Ross—PIANIST**  
Artist Accompanist, Coach  
452 Riverside Drive, New York City  
Phone—Cathedral 1376

**Grace M. Schad** COACH—ACCOMPANIST  
Oratorios—Operas—Concert Songs  
Residence: 40 S. 7th Ave., Mt. Vernon, N. Y.  
Appointment by mail.

**Michel Scapiro**  
Instruction—Solo Violinist—Compos-  
Sole Associate Teacher of OTAKAR SEVCIK  
135 W. 73rd St., New York City  
Tel: Trafalgar 9002

**Bernard Sinsheimer** VIOLINIST  
SINSHEIMER QUARTET  
Sole American representative and teacher for entrance in  
Ecole Normal de Musique, Paris.  
Teaching in Paris June 1st—Aug 15th  
Address: 3 Cite Trevisse

**Harry Reginald Spier**  
Teacher of Singing  
117 W. 86th St.—Phone Schuyler 0372  
Residence Phone Raymond 3086

**Charles Gilbert Spross** Pianist—Composer  
Accompanist—Conductor  
Carnegie Hall, Studio 504  
Phone Circle 898  
Wednesdays  
Available for concerts in New York and vicinity

**Charles Tamme**  
TEACHER OF SINGING  
Studio: 2231 Broadway, New York  
Phone Trafalgar 3614

**Nita Taylor** Opera—Concert—Oratorio  
Leading Soprano  
Kansas City Civic Opera Company,  
Direction, Kansas City Concert Bureau,  
3111 Park Ave., Kansas City, Mo.

**Claude Warford**  
Teacher of Singing  
Studios: 4 West 40th St., New York  
Phone, Penn 4897

**S. Constantino Yon**  
TEACHER OF SINGING  
Studio: 833 Carnegie Hall, New York  
Phone—Circle 0931

**David Zalish** Pianist and Pedagogue  
Appointment by mail or phone  
181 E. 92nd St., Brooklyn Slocum 9233

**W. Henri Zay** Special Master Classes  
in Voice Technique  
with a VERITABLE MASTER IDEA behind them  
See "The Practical Psychology of Voice," pub. G  
Schirmer, which is a Complete Vocal Method.  
Studio: 30 West 72nd St., New York



## Warning Note Sounded Anent Curative Music

Power of Melody in Driving Out "Demons" Known to the Ancients—Medical Science Traces Secret of Its Health-Giving Virtues in Part to Potency of Rhythm and Its Effect Upon "Life-Beat"—Some Typical Cases

LONDON, June 2.—Musical therapeutics have been much to the fore in recent years, as a topic of medical study and general interest. The art has been used in nursing homes and sanatoria, and has been found to have marked results in promoting a harmonious state of mind, conducive to recovery.

But, while the modern scientist has taken a not unjustifiable pride in his achievements in this line, he has perhaps forgotten that the ancients had not a little inkling of the power of song to cure ills. Their incantations for the driving out of demons had been inherited from a distant savage ancestry.

### Power of Melody

Though music is powerful to aid the sick, it is also capable of producing less gratifying results if wrongly supplied, according to Ernest Newlandsmith, writing in the *Musical Standard*:

"The widespread interest that has been aroused by the installation of wireless into the wards of hospitals is a matter that demands careful consideration. For, although all will agree that music, regarded simply as a diversion, will often aid the recovery of patients who need such diversion, it is not by any means generally known that the pathological effect of music is so exceedingly powerful that, unless the emotional content and rhythm is suited to the nature and stage of the illness, exceedingly harmful effects may result. The music may, indeed, act as a temporary stimulant and so cause apparent improvement on the surface, but reactions of a serious kind are exceedingly liable to follow.

"Nevertheless, there are vast possibilities for music as a curative agency. It is a science or art that—in lieu of a better term—we may describe as musical pathology; and it constitutes a field of research that is of such profound interest that before very long it is sure to receive world-wide attention. Certainly the idea is reasonable enough.

"Rhythmic motion is the very soul of life; and harmonic vibration is the very root-principle of all health and equipoise. Nor is the idea, however novel it may appear to the modern mind, by any means new. We see an example of this pathological power of music in the Old Testament story of David playing before Saul: for in the first Book of Samuel we are told that 'when the minstrel played, the Spirit of the Lord came upon him,' and 'the evil spirit departed from Saul,' and 'he was made well.'

"It was, indeed, quite well-known to the ancients. Democritus speaks of soft flute playing as a valuable aid to the alleviation of pain; Theophrastus also refers to the music of the flute (especially when in the Phrygian mode) as being useful in cases of sciatica; and, according to ancient Egyptian documents (presumably dating from 1500 B.C.), the highly intellectual people of this land of wisdom employed the art for many ailments.

"While Dr. Hecker, writing about 1830, gives evidence from old Italian records as to the healing power of music in cases of bites from the viper and of the tarantula spider, whence is the origin of the well-known dance, the tarantelle.

"Most of us have experienced something of this healing power in its more elementary form. What a wonderful power is soft, slow, dreamy music for quieting the mind, soothing the agitated nerves, and bringing peace and solace to bruised and jaded hearts.

"A note of warning, however, is needed. The music selected for thera-

peutic purposes—as well as the nature of its performance—should always be in accord with the required rhythm. The tendency in most modern music (as indeed in all the arts of today) is to be disintegrating and destructive rather than harmonious and recreative. Such music does not usually possess either the melodic or harmonic properties that are conducive to a health-giving equipoise of mind and body, for it is usually out of balance with the Divine Order or Rhythm of the Universe. In musical therapeutics—as in all else—a little knowledge is a dangerous thing."

### Beethoven for "Breakdowns"

"Let us conclude, however, with two concrete facts. Some years ago, a total stranger came to me after one of my concerts, saying: 'You have restored me to life!' It appears that she had gone down to the seaside in a very depressed state, having given up all hope of recovery from a general breakdown and had happened to hear a performance of Beethoven's Serenade Trio (for violin, viola and cello) in the course of one of my concert programs.

"From the very first moments of the opening bars of the spirited Alla Marcia, with which this work begins, she had felt a powerful restorative energy—an *élan vital*—to use Bergson's term—surging through her entire being; and a few weeks later, after several more such experiences she left the town, completely restored to health and strength.

"On another occasion a well-known London preacher wrote to me after a concert, as follows: 'Though we have never spoken to each other, you have befriended me. . . I will turn and thank you for our healing.'

"Facts like these speak for themselves. Musical healing—given the right conditions—is an established fact."

### Spalding Remains in America for Summer

Albert Spalding joins the artists who remain in America for the summer, having already done his European traveling for this year. Mr. Spalding has three dates booked for the hot months; July 1, a benefit for the Sharon Hospital in Sharon, Conn., Aug. 29 at the Viking Hotel in Newport, and on Sept. 14 in Mt. Kisko, N. Y. In between times he will play tennis and swim at Monmouth Beach, N. J.

### Schipa Sings for Royalty in Madrid

On his way for a short visit to his mother, in Rome, Tito Schipa, tenor, stopped off at Madrid and Barcelona for four concert engagements, meeting with great success. King Alfonso and Queen Victoria of Spain were present at the first Madrid concert, and invited the artist to spend the fifteen minutes intermission in the royal box. Mr. Schipa arrived in Rome on June 6, giving a concert there on June 7, and is visiting his mother for a week before sailing for Buenos Aires, where he is engaged for a two months' season in opera.

### Telva to Be Friends of Music Soloist

Marion Telva will appear again next season as soloist with the Society of the Friends of Music in New York, singing in five performances, thereby equaling the number of appearances she made with the society during the past season. The dates on which the contralto will sing under these auspices will be Oct. 30, Nov. 20, Dec. 18, Feb. 19 and March 4.

### Airplanes Drill to Music in Novel Sport

LONDON, June 4.—The first demonstration of airplane drill to music was given at Northolt recently, states the *Daily Mail*. In this novel form of maneuvers, the machines perform evolutions to music played by a band on the ground and transmitted to the pilots by wireless. Nine machines led by a tenth, ascended from the aerodrome in formation to the tune of "I'm an Airman." To another appropriate melody the machines formed a circle, and flew round and round close behind each other. They then formed into three flights of three machines each in line ahead, and, to the strains of "Rolling Home," rolled in groups of three.

### CHATTANOOGA RECITALS

#### University Music Department Presents Pupils in Final Events

CHATTANOOGA, TENN., June 11.—Closing the school year, the music department of the University of Chattanooga, which Blinn Owen directs, presented thirty-two pupils in three recitals on June 6 and 7.

The three recitals demonstrated much excellent talent and indicated diligent and effective work by the ambitious pupils. Heard on the final program were Hilda Garson Loveman, Ellen Anderson Wright, Paul Still, Margaret Johnson, Elizabeth Paine, Elizabeth Chambers-Dick, James Verhey, Sara Selman, Katherine Kropp, J. O. Carter, Blanche Horne, Kenneth Wolfe, Mrs. G. Colyer Allen, Grace Bozenhard, and the Fiat Quartet: Charles Pless, J. O. Carter, Kenneth Wolfe and James Verhey. Included on the program were two Symphonic Etudes by Grieg, "The Erl King," "Credo" from "Otello," the Prelude from the First MacDowell "Modern" Suite, a Chopin Waltz, and an aria from "Mignon." HOWARD L. SMITH.

#### American Institute Students Play at Steinway Salon Recitals

Senior students of the American Institute of Applied Music were presented in recital on Thursday evening, June 9, at the Steinway Salon in New York. Participating were Ina Alida Pihlman, Elizabeth Sturgis, Winifred Bronson, Elna Christensen, Doris Parvim, Theodolinda Castellini, Adele Holstein, Florence Hubbard, and Irene Nicholls. The spring recital of the younger pupils of the junior department was given at the Steinway Salon on Wednesday evening, June 1. Pupils were Hernand Behn, Walter Kahrs, Hugo Fiorato, Salvatore Gulluto, Otto Andrea and Minot Morgan, violinists; Cecilia Raabe, Marianna Luther, Henry Morgan, Shirley Hohenstein, Edward Morgan, Seymour Koppelman, Isabel Klein, Edith Miller, Freda Katz, Lillian Muller, Lillian Greene, Cynthia and Sylvia Rivlin, Elsa and Aida Paltrinieri, Sallie Ackerman, and David Farjeon, pianists; Virginia Peyton, John Bocksay, Arthur Scanlan and Naomi Finkelstein, cellists. Works heard on the two occasions represented Handel, Sinding, Brahms, Mendelssohn, Chopin, Schubert, Liszt, Tchaikovsky, Moszkowski, Scriabin, Ornstein, and MacDowell.

#### Quartet From Metropolitan Engaged in Seattle

Contracts have been signed by Haensel & Jones for the engagement of four members of the Metropolitan Opera Company to appear in Seattle, in the week of Aug. 8. The artists, Frances Peralta, soprano; Marion Telva, contralto; Paul Althouse, tenor, and Fred Patton, baritone, will sing in four performances of "Aida" in English, which is to be presented under the auspices of the Musicians' Club of Seattle.

#### Montevallo to Hear Marie Sundelius

Among the recital engagements which Marie Sundelius will fulfill during the coming season will be an appearance under the auspices of Alabama College in Montevallo, Ala., on March 17. Other engagements announced for her include those in Evansville, Ind., and in Meadville, Pa., under the direction of Allegheny College. The season will open for Mme. Sundelius with a performance of "King David" at the Worcester Festival on Oct. 5.

## CHATTANOOGA CHOIR IS MUCH APPLAUDED

Male Singers Bring Season to Conclusion with Fine Concert

By Howard L. Smith

CHATTANOOGA, TENN., June 10.—The concert given by the Chattanooga Male Chorus on June 6 in Memorial Auditorium closed the music season in an entirely fitting manner. The chorus is composed of capable singers chosen from the best vocalists of the city. Under the thorough training of Foster Krake, this society's singing has been brought to a high degree of excellence. Mr. Krake is a comparative newcomer to Chattanooga, but has made a favorable impression upon music lovers, both in his capacity as director of the chorus and at Cadek University, where he is a member of the faculty.

The first half of the program consisted of seven numbers, beginning with the "Pilgrim's Chorus" from "Tannhäuser" and including Bohm's "Calm as the Night," the "Anvil Chorus" from "Il Trovatore," Bullard's "Hunting Song," the Andrews arrangement of "Skye Boat," Offenbach's "Beauteous Night" and Buck's "On the Sea." Carl E. Lehman was the accompanist.

Lehman's "In a Persian Garden" was featured on the second half of the list. Mrs. Z. A. Stanfield, soprano; Mrs. Clyde Wilkins, contralto; Howard De Long, tenor, and Foster Krake, baritone, were the soloists. Mrs. Foster Krake accompanied. The song cycle was enthusiastically approved by the audience, and each singer received prolonged applause.

In Memorial Auditorium, seating 6000 persons, Chattanooga has a valuable asset which the city appreciates. In order that the maximum enjoyment may be had in its use, an effort soon will be made to establish a permanent chorus of 500 voices which will build a repertoire of sacred and secular music. There are several competent organists in Chattanooga who are well able to handle the four-manual organ in the hall, as well as a number of experienced conductors. The interest of the public is assured, and there is every reason to expect that the coming season will see a musical awakening here.

#### Art Publication President Welcomes Galston

J. P. Blake of St. Louis, president of the Art Publication Society, publishers of the Progressive Series of Piano Lessons, spent two weeks in New York during which time he welcomed Gottfried Galston, the German pianist who has just arrived to become a member of the Progressive Series Teachers College faculty in St. Louis. On his way west Mr. Blake was joined by Leopold Godowsky, pianist and editor of the Progressive Series. Together they motored through Canada, and stopped at Chicago and St. Louis.

WATERLOO, IOWA.—The boys' and girls' glee clubs of East Junior High School gave a concert in the auditorium last week before a capacity audience. The director was Norma Gaiser. One of the features was the cantata, "A Midsummer Night." B. C.



ELEANOR SAWYER of the Chicago Civic Opera Company, now singing as guest artist at La Scala.

## The Cleveland Institute of Music

June 20 SIX WEEKS SUMMER SCHOOL July 30

Intensive work under regular faculty for students of all grades.

MASTER CLASSES

ARTIST RECITALS

IN VOICE—PIANO—VIOLIN—CELLO

Regular Summer Course counts one quarter of full year's credit toward certificate or diploma. Student residence equipped with swimming pool and tennis court.

For summer catalogue write

MRS. FRANKLYN B. SANDERS, Director

2827 Euclid Avenue

Cleveland, Ohio



## RECITALS GIVEN BY ORLANDO MUSICIANS

Organ and Club Programs  
Are Events—School  
Forces Heard

By Pearl E. Patch

ORLANDO, FLA., June 11.—The Organ Players' Club of Orlando and Winter Park presented Carrie Hyatt Kennedy and William S. Branch, organists; Frieda Siewere Williams, soprano, and Herman F. Siewert, accompanist, in a recent program in the Winter Garden Baptist Church. The program contained music by Dubois, Fletcher, Ashford, Dudley Buck, Beethoven, J. H. Stuart, Cadman, and John P. Scott.

The Orlando Senior High School Orchestra brought its year's activities to a close by publicly appearing three times in the course of a week. Organized and led by G. M. Patch, of this city, the orchestra has creditably upheld the musical standard of the school and city, playing many times in the season at various public affairs.

On May 31, in the Beacham Theater, the orchestra appeared as part of the program of the annual Ad Club frolic, staged by the Orlando and Orange County Advertising Club. Music by Beethoven and Tchaikovsky was played. On June 1, the orchestra furnished music for the senior class play. Its final appearance was at the commencement exercises, on June 3.

An organ program of wedding music was given by Frances Klasgyn Freymark recently in the Italian music room of her home. Mrs. Freymark played numbers by Wagner, MacDowell, Mendelssohn, Cadman, Rogers, Dubois, Gabriel Marie, Zitterbart, Dvorak and Moore. A soprano solo was contributed by Zuella Mueller.

The MacDowell Juvenile Music Club delighted a large audience on a recent afternoon, giving a "flower-recital" at the Orange Court. The program was in charge of Mrs. John Cookman, assisted by Mrs. Hudson. Participants were Marion Jenkins, Frank Smith, Jr., Virginia Amann, Ruth Johnson, Billy Cunningham, Janice Ward, Peggy Woodneck, Jane Ley Smith, Laura Caldwell, Pauline Steward, Martha Twyman, Clara Bray, Beatrice Leibermann, Shirley Freeman, Louise Hall. Mrs. T. J. Noone, president of the Orlando Wednesday Music Club, gave an interesting talk.

### Opera Dates Announced for Frankfort

In connection with and during the Exposition of Music in the Life of the Peoples at Frankfort, June 11 to Aug. 28, a number of concerts and operas are listed. Among the features will be a Richard Strauss festival, Aug. 20 to 28, during which the composer will conduct his six operas. In this, as in performances of other operas, many singers selected from the first ranks in Germany and other countries will assist the staff of the Frankfort Opera. The dates on which the more important operas were announced are as follows: "Fidelio," June 11; "Das Rheingold," June 12; "Die Walküre," June 14; "Siegfried," June 16; "Götterdämmerung," June 19; "Doktor Faust," by Busoni, in local premiere, June 30; Richard Strauss Festival, "Frau ohne Schatten," Aug. 20; "Ariadne," Aug. 22; "Salome," Aug. 23; "Elektra," Aug. 25; "Intermezzo," Aug. 27; "Der Rosenkavalier," Aug. 28.

### Flood Sufferers Benefit by Concert in Kansas City

KANSAS CITY, KAN., June 11.—A concert, the proceeds of which went to the relief fund for flood sufferers in the South, was given recently in Memorial Hall by the Abdallah Shrine Chanters. Roy Rawlings is leader. In addition to choral numbers by the Chanters, the following soloists appeared: Gladys Cranstons, soprano; Elizabeth Blish Brookfield, contralto, the Garay Sisters. Hungarian violinist and cellist; Arch Bailey. Chicago, baritone; Richard Canterbury, pianist; Milo Finley, violinist, and Hale and Derry, banjoists. F. A. C.



Austin Conradi

BALTIMORE, June 11.—Austin Conradi, American pianist, has been appointed one of the teachers at the summer school of the Peabody Conservatory, which will open on June 27 and remain in session for six weeks. The school will co-operate with the Johns Hopkins University summer session, which will be open at the same time. In connection with his private teaching, Mr. Conradi will conduct a course in interpretation, in which he will review the standard literature of the piano from early times to the present day. Mr. Conradi was formerly head of the piano department at the Hambourg Conservatory, Toronto, and later was assistant to Ernest Hutcheson at Chautauqua. He has appeared as soloist with prominent orchestral organizations, including the New York Symphony, the Russian Symphony, and the Baltimore Symphony.

### Noted Artists Give Interpretation Courses at Ecole Normale

PARIS, June 1.—A number of well-known artists are giving courses of especial interest under the auspices of the Ecole Normale de Musique here this spring. Alfred Cortot during June gives a course in the interpretation of the pianistic forms and the poetic principle of their development. He will consider the fantasia, the cycle of related pieces, paraphrases and transcriptions, morceux and genre work. Jacques Thibaud will give six courses in violin interpretation, from June 10 to July 4, at the Ecole. Marcel Dupré opened a like number of courses in organ improvisation at his organ room in Meudon, under the same auspices. This series, extending until July 2, includes consideration of counterpoint and the chorale, the aria, minuet and prelude, the fugue, variations, and symphonic forms (two sessions.) Claire Croiza, the opera singer, will give a course in vocal interpretation during June. Both performers and auditors are admitted to all these courses.

### Doris Doe Engaged for Stadium Concerts

Doris Doe, contralto, has been re-engaged for soloist appearances at the New York Stadium with the Philharmonic, for two performances of Beethoven's Ninth Symphony and two of "Elijah." She is booked to sing a joint recital with Arthur Kraft at the Steel Pier, Atlantic City, on July 3. Miss Doe recently had significant success in "Elijah" in Worcester.

The sixtieth birthday of one of Vienna's best opera singers in a former day, Luise von Ehrenstein, was celebrated recently. She comes from one of the best Viennese families, was heard not only at the former Court Opera but also on Italian stages, and is now a noted teacher of singing.

### Chaliapin Autographed Shirt Brings \$1530 to Charity

A SHIRT with a stiff front, bearing the autographs of Feodor Chaliapin, and other celebrated artists brought what is believed a record price at a recent auction sale in London for the benefit of the music trades benevolent fund at the Hotel Metropole. Ralph Hawkes, a Londoner, bought the new garment, according to a copyright dispatch to the New York Herald Tribune, for \$1,530. Sir Edwin Evans, who officiated as auctioneer, bid \$400 but was topped off by five others.

### CLUB SINGS IN CAPITAL

#### Rubinstein Group Concludes Season With Best Concert of Year

WASHINGTON, June 4.—Samuel Richards Gaines, composer, pianist and conductor, assisted the Rubinstein Club, a chorus of women's voices, at the last concert of the season, on May 24, when this organization sang to the largest audience which it has had this year in the ballroom of the New Willard Hotel.

Mr. Gaines conducted the Club in his arrangement of Rubinstein's "Seraphic Song"; in a group of four two-part songs in folk-style, and in "Lake of Dreams," his arrangement of Saint-Saëns "Le Cygne." Herman Fakler, Washington baritone, sang two groups of solos. Arsenio Ralon, Washington violinist, played the obbligati for the "Seraphic Song" and the "Lake of Dreams."

An opening group of choral numbers composed by local musicians, Rev. Dr. Abel L. Gabert, Herndon Morsell and Jessica T. Benham, was conducted by Claude Robeson, the regular director of the Club. This concert was the finest given this season by the Rubinstein Club.

DOROTHY DE MUTH WATSON.

### Huberman Aids Charities in Berlin List

BERLIN, June 6.—Bronislaw Huberman, violinist, appeared last week in his seventh recital this season, including the César Franck Sonata and Bach's Chaconne in his program. Considerable social interest attached to the concert which was sponsored and arranged by Frau von Hindenburg, daughter-in-law of the President and hostess of the German "White House." It was given in the interest of the Fresh Air Homes for Children along the Baltic Coast. Artistically and socially, the concert was an outstanding event.

### Liège Hears Four New Belgian Stage Works

LIÈGE, June 1.—The Théâtre Royal here has given first performances on one bill of four short works by Belgian composers recently. "Le Veillée" is a dramatic poem in one act with a score by Alfred Goffin, and a book by Alphonse and Armand Tilkin. "La Robe de Nuit" is another one-act operatic work, based on a drama by De Tière, music by Fernand Goeyens and libretto by Jules Vanroy. A lyric scene, "Le désespoir de Judas," is by Sylvan Dupuis, on a poem by Jules Sauvenière. The final work was a ballet-pantomime in two tableaux, "La Gamme d'Amour," with music by James Ensor. The works were given with considerable success. The composers were called out numerous times by the audience. The Minister of Arts has congratulated the director of the theater, Francis Gaillard, for his enterprise in producing the new native works.

### Programs Are Given by Hartford Pupils

HARTFORD, CONN., June 11.—Advanced pupils of the Hartford School of Music were heard in an interesting recital on June 8. Piano, violin, cello and vocal numbers were given in artistic fashion. Pupils of the Hartford Public Ungraded School recently presented the operetta, "Mother Goose's Birthday," Alice W. Curtis, supervisor of music, had charge of the musical part of the production. W. E. C.

## LITURGICAL MUSIC HEARD IN SYRACUSE

Special Cathedral Service  
Brings Examples from  
Early Days

By K. D. V. Peck

SYRACUSE, N. Y., June 11.—Joseph J. McGrath presented a choir of 178 in a program of liturgical music by the Schola Cantorum of the Syracuse Catholic Deanery in the Cathedral of the Immaculate Conception on Sunday evening. Voices from Syracuse and Oswego and from the smaller places in Onondaga and Oswego counties, showed careful preparation for the service, which was remarkably impressive.

The program numbers were arranged according to historical sequence, from the plain chant used in the early days of the church down to the sixteenth century treatment of the Gregorian method by Palestrina and to modern examples of approved music for organ and choir. Mr. McGrath played a Gregorian "Ave Maria" by Guilmant, and two of his compositions. Rt. Rev. Bishop Daniel J. Curley was celebrant at the benediction. Very Rev. Charles F. McEvoy spoke briefly, and Mgr. Pietro Fumasoni-Biondi, papal legate to the United States, was in the sanctuary as the guest of Bishop Curley.

Charles M. Courboin of Philadelphia, gave a brilliant organ recital in First Baptist Church on June 3. He was enthusiastically received by a large audience. Mr. Courboin was previously connected with this church for several years.

### Maria Müller and Bohnen Heard as Guests at Berlin State Opera

BERLIN, June 4.—Several guest appearances have been made recently at the State Opera by Maria Müller and Michael Bohnen, both familiar to New York from their activities at the Metropolitan. The soprano sang the part of the heroine in "The Bartered Bride," with Bohnen as Kezal, the marriage broker. The artists appeared again in a fine performance of "Der Freischütz," under Erich Kleiber's baton. Miss Müller's Agathe proved delightful both in qualities of voice and in attractive stage presence. The bass gave his familiar excellent impersonation of the sinister Caspar. In the latter performance Richard Tauber, as guest tenor, pleased greatly by his employment of a fine, light voice in the part of Max.

### Pavlowa Returns to Stockholm After Long Interval

STOCKHOLM, June 1.—After an interval of two decades, Anna Pavlowa, with her ballet company, returned here to make a series of appearances, and was very heartily greeted. The first performance given in the new Concert Hall, a beautiful building erected last year in the center of the city, was attended by the King of Sweden. The artist at her last appearance here was presented with the gold medal, "Litteris et Artibus," but without the diploma. The latter will be presented to her on this tour.

### American Musician Visits Rome

ROME, June 6.—Among the winter residents of Rome is Sam Barlow, American composer, who is a pupil of Ottorino Respighi. Mme. Carlos Salzedo, wife of the harpist, has also spent considerable time in this city during the winter season, but expects to leave shortly for Paris, where she will join her husband, who recently arrived from New York. Mme. Salzedo's compositions for the harp have attracted the attention of musicians.

### Organist Gives Piano Recital in Florida

COCONUT GROVE, FLA., June 11.—Walter James Barron, organist, appeared in a piano recital at Matsuba, the home of Mrs. David Todd, recently. Margaret Woodbridge Price, soprano, was the assisting artist.

# HAYDN OWENS

Specializing in Voice Production.  
Pupils prepared for Concert,  
Opera and Oratorio.  
c/o Gunn School, Fine Arts Bldg.,  
Chicago



### Washington Honors 136th Anniversary of Payne's Birth

WASHINGTON, June 15.—Representatives of the Girl Scouts' organization of the District of Columbia and vicinity honored the 136th anniversary of the birth of John Howard Payne at his grave in Oak Hill Cemetery here on June 9. The Scouts grouped themselves in a semi-circle before the tomb and sang the first stanza of "Home, Sweet Home." Vera Lawrence gave a brief outline of Mr. Payne's life, and told of the removal of his body to Washington from Tunis, Algeria, where he died in the service of the United States consulate. Girl Scouts then placed on the tomb a wreath sent by the Lions' Club, of East Hampton, L. I., where Payne spent most of his boyhood. ALFRED T. MARKS.

### MORE COURSES ANNOUNCED BY SCHOOL IN ROCHESTER

Eastman Summer Sessions Will Include Such Subjects as Operatic Coaching and Church Playing

ROCHESTER, N. Y., June 11.—The summer session of the Eastman School of Music opening on June 22, will bring, in addition to courses already announced, one in piano repertoire by Max Landow, and one in normal methods, conducted by George MacNabb. Emanuel Balaban offers a course in the art of accompanying, and one in operatic coaching.

Two courses for motion picture organists are offered, as well as an advanced course for experienced organists, a preparatory course designed for students who may wish to equip themselves for entrance to the regular motion picture organists' course of the school. Robert Berentson and Harold O. Smith, organists of the Eastman Theater, are to conduct these courses.

Harold Gleason will hold a class in church organ playing, and one in repertoire for concert organists. Agnes Fryberger, who conducts courses in appreciation of music for public school teachers, will offer a general course in this subject, open to all classes of students.

Paul Kefer, cellist of the Kilbourn Quartet, is announced to conduct a class in ensemble playing in which the students will be given practical training in small ensemble performance. Edward Royce offers instruction in composition to private students; if a sufficient number of students of talent enroll a class will be formed.

Two courses in English country dancing will be conducted by Melville Smith, one in the English country dance, the second in Morris dancing.

MADISON, WIS.—The Madison Civic Symphony, conducted by Dr. Sigfrid Prager, gave a concert on May 31. Elsa Chandler was the soloist in Grieg's Concerto in A Minor.

## KENNETH ROSE

Director, Violin Department and Concert Artist  
Address: WARD-BELMONT SCHOOL  
Nashville, Tenn.  
Summer Term—June 6-August 1.

## McDonough-Chevé Method of Sight Singing

Just off the press  
Anne McDonough-Galin Paris Chevé  
Methods, Inc.  
Price \$1.50 Postpaid 2107 Walnut St., Phila., Pa.

## HEMPEL

Address  
Secretary of Frieda Hempel  
271 Central Park West  
New York  
Steinway Piano

## SALVI

Management  
R. E. JOHNSTON  
1451 Broadway New York City N.Y.

## Baltimore Utility Employees Produce "Robin Hood" as Seventh Annual Event



Scene from "Robin Hood," Presented by the Baltimore Gas and Electric Association

### Native Operatic Enterprise Has Practical Application as Workers' Recreation in Large Commercial Organization

BALTIMORE, June 11.—"Robin Hood" was presented on five consecutive evenings beginning May 23 in Ford's Theater by the Baltimore Gas and Electric Association as its seventh annual production.

The principals were Harriet Merritt, as *Maid Marian*; William Armour, *Robin Hood*; J. H. Dunne, the *Sheriff of Nottingham*; Thomas Mengert, *Little John*; Georgia Kelly, *Alan-a-Dale*; Sidney Kellner, *Will Scarlet*; Hilda Evans, *Annabelle*; C. W. Wollen, *Friar Tuck*; Ralph Hoyt, *Sir Guy of Gisbourne*; and Pearl

Frank, *Dame Durden*. Assisting the principals were members of the Ladies' Choral, the Male Glee Club, and the Review Comique Players of the Baltimore Gas and Electric Association. Charles J. P. Tingle was the musical director. Harry W. Cassell was the chairman.

Milton Aborn directed the presentation, and members of the cast gave creditable interpretations.

Mr. Aborn, who has long advocated the cause of native operatic endeavor, gave convincing evidence of practical application of his theories as an outlet for workers in large commercial organizations.

The attention given to music, as an educational and recreational feature with a large group of employees operating in the various departments of the Consolidated Gas and Electric Company, points toward the cultural value of music as a means of diversion from business duties.

FRANZ C. BORNESCHIN.

### SHREVEPORT MAYOR OPENS MUSIC WEEK IN LOUISIANA

"Madama Butterfly" in Operalogue Form Is Contribution of Women's Department Club

SHREVEPORT, LA., June 11.—A radio talk by Mayor L. E. Thomas on the observance of National Music Week ushered in Shreveport's annual celebration. Artists participating in the musical program which followed were Mmes. L. E. Thomas, B. E. Grabill, John Slattery, Lawrence Kern, Arthur Lee Stevens, Ben Knox, A. B. Freyer, Joseph Silverberg, Harry Johnson and F. J. Zuzak, all members of the Music Club.

Tuesday evening El Karubah Temple Shrine and the music division of the Woman's Department Club, sponsors, under the direction of Mrs. Ben Knox, of the celebration, broadcast a program from the Hotel Youree. Soloists were Dr. F. A. Dunster, organist of the First Presbyterian Church, Mrs. P. M. Welsh, with Mrs. Dolph Frantz as accompanist, Mrs. Marvin Hentz, and Mrs. A. C. Bodenheimer.

Another Tuesday event was the musicale of the Women's Club. Soloists were Mrs. A. C. Bodenheimer, accompanied by Mrs. K. Y. Burge, Mrs. Marvin Hentz, and Mrs. P. M. Welsh, accompanied by Mrs. Frantz. In the morning was a concert at the C. E. Byrd High School. Olga Leaman was the soloist.

Wednesday evening Mrs. Bodenheimer presented a musicale at the Home for the Aged. Mrs. Guy Woolley, and Mrs. C. M. Hunt, sopranos; Mrs. Bodenheimer, contralto; Grady Fullenwider, tenor; Wilfred Collette, baritone; Lillian Ponder, violinist; and Mrs. K. Y. Burge, pianist, were the participating artists.

In the afternoon, the Wednesday Musicales, of which Mrs. F. J. Zuzak is chairman, gave a concert. Mrs. Seymour Florsheim, accompanied by Mrs. Joseph Silverburg; Mrs. Mabel Hermann; Flora Strauss Meyers, accompanied by Mrs. Joseph Silverburg; Sadie

Lasker, Mrs. Alvin Sour, Selma Willer, Mrs. A. B. Freyer, Mrs. Louis Zeve, and Sema Willer, were the participants.

Thursday afternoon was a performance at the Department Club of "Madama Butterfly" in operalogue form, and in the evening the progressive series Music Club gave a recital.

Taking part in the program were Marvin Howell, Edna Harrell, Mrs. S. E. McQuorqudale, Ruth and Selma Miller, Mrs. G. H. Cassity, Mrs. T. A. Moffett, Louise Yazbeck, Mrs. W. M. Brown, Mrs. Edmund Mazyck, Lois Culpepper, Mrs. B. R. Bennett, Mona Cooksey and Elizabeth Holder.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

### Handel's Music to Sound Again in Orphanage

LONDON, June 3.—Of much historic interest is a series of three programs of Handel's music, announced to be given on June 23, 24 and 25 at the Old Foundling Hospital, where the composer was once organist. The concerts, states the *Musical Standard*, will be given for the benefit of the Royal Free Hospital Centenary Appeal. This is likely to be an historical occasion, as it is probably the last time that music will be heard in the Foundling Hospital, soon to be razed. The program, entirely of the works of Handel, will include some which were actually composed for the Foundling and given at his great concert there in 1749, when the Prince and Princess of Wales were present. It will also include music from "Julius Caesar," an opera of Handel's never yet performed in this country.

### STATE NORMAL AT LOWELL ANNOUNCES MUSIC COURSE

Department of Education Outlines Study Leading to Degree in Massachusetts —Wide Range of Subjects Covered

LOWELL, MASS., June 11.—The State Department of Education announces that a four-year course in music education has been established at the Lowell State Normal School. On the completion of this course, the degree of bachelor of science in education will be awarded. This is a development of the one-year graduate course for music teachers and supervisors which has been carried on at this school for several years. This one-year course now becomes a two-year graduate course.

The subjects taught will include applied music; chorus, glee club and orchestra participation and conducting; comparative methods of teaching; educational psychology; form and analysis of music; French and German; harmony; instrumental classes; music appreciation, history, theory; observation of music teaching; oral English; problems of administration; public school music, content and method; practice teaching and supervision.

Admission to this two-year course in music is based on two years of preparation in a regular normal school course, or the equivalent. Applicants should present a full statement of musical experience. Students who pursue the full four years of work at the State Normal School will be allowed to take certain electives in applied music during the first two years, in lieu of some of the work of the regular course.

Inez Field Damon will continue as director of the music courses, and will be assisted by an additional instructor. The principal is Clarence M. Weed.

CHARLES CITY, IOWA.—The High School Band played at the three-days' State convention of the United Commercial Travellers' Association at Clinton last week. The band won first place over six others. The leader is Edwin Hosking, instructor of music in the school. B. C.

## RICHARDSON MOLTER

DRAMATIC SOPRANO

EXCLUSIVE MANAGEMENT S. E. MacMILLEN, Steinway Hall, New York City

## MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—  
Drama—Lectures  
310 Riverside Drive Phone—3860 Academy New York City

## MARTA WITKOWSKA

DRAMATIC-MEZZO

Available

Address A. H. MALLERY, 5 Beekman Street, New York Concert - Recital - Opera

## PAGANUCCI

Appointments by telephone, Novins 3848

Operatic Coach, Conductor, Accompanist, Pianist, Composer. Specializes in Italian Repertoire. Professional Singers and Advanced Pupils only accepted. Studios New York and Brooklyn.

## N. Y. COLLEGE of MUSIC

Incorporated 1873

114-116 East 85th Street

CARL HEIN, AUGUST FRAMCKE, Directors  
DR. CORNELIUS RYBNER, Theory  
HANS LETZ, Violin and Chamber Music and 40 other eminent instructors. Students for individual lessons may enter at any time. Summer courses. Address Dept. B for catalogue.

## MARIE SUNDELIUS

SOPRANO  
Metropolitan Opera Company  
Management Haensel & Jones  
Steinway Hall, New York



# In the Artists' Route=Book

Among Carl Friedberg's New York appearances next season will be a joint recital with Carl Flesch in Town Hall.

Frances Berkova's New York recital next season has been set for Dec. 2 in Carnegie Hall.

Mabel Garrison will return to the New York concert platform in December, when she will give a recital in Carnegie Hall.

Nina Morgana is spending a few weeks in Buffalo, which is her home town. Her vacation usually takes the form of a return to her native city.

The New York debut of Heinrich Schlusnus, who makes his first American tour next season, is scheduled for Nov. 21 in Carnegie Hall.

Cecilia Hansen returns to the New York recital platform after a year's absence, next season at Carnegie Hall on Feb. 14.

To Joseph Szigeti's appearances in Moscow at the Beethoven Festival have been added two orchestral and two chamber music engagements.

Harriet Van Emden has prepared a recital program consisting exclusively of compositions by Schubert for next season. This has been constructed in response to many requests for concerts commemorating the death of Schubert.

Sophie Braslau still considers New York one of the best summer resorts, and will spend most of the summer there. Her annual New York recital, it is announced, will take place in Carnegie Hall in January.

Gitta Gradova has been spending a few days in New York, making Duo-Art records. She will return to Chicago for several weeks of intensive work on new compositions before starting on her vacation.

On Oct. 26 Nevada Van der Veer will appear in recital under the direction of the Fine Arts Club of Atlanta. The contralto will present the opening number of the series to be given during the coming season under these auspices.

Efrem Zimbalist is regaling his friends with extraordinary postcards from Hawaii. One of them read, "Give my regards to both Broadways," meaning, presumably, the street and the play. Mr. Zimbalist owns an interest in the latter.

Among the many newcomers in the musical world next season will be Luigi Franchetti, Italian pianist, who will be heard in America during the early spring of 1928. He will give two recitals in Town Hall in March under the management of Annie Friedberg.

Rita Benneche, American coloratura soprano, will leave for a European concert and opera tour in July and will return about Christmas. She is scheduled to appear in Boston and Chicago and will give her New York recital in Carnegie Hall on Jan. 21.

Marguerite D'Alvarez, contralto, who is now in England, will give thirty-eight concerts in Great Britain before her return to America in the late autumn. Twenty-three of these engagements are appearances with the London Symphony.

Early fall activities for Francis Macmillen include a Chicago recital in the Studebaker Theater under the local management of Bertha Ott on Oct. 16. Mr. Macmillen has been engaged by Baker University, Baldwin, Kan., for a recital next season.

Louise Lerch will devote no small part of her vacation at Lake George, N. Y., to preparing new rôles for her Metropolitan appearances next season. She also will arrange programs for her recitals. Her first New York recital appearance is scheduled for Town Hall in January.

Jeannette Vreeland has been engaged to sing in two performances of the Ninth Symphony in Pittsburgh on Feb. 10 and 11 under the auspices of the Mendelssohn Choir. On Nov. 15 she will appear with the Mendelssohn Choir, the works to be sung being the Mozart Requiem and Dvorak's "Stabat Mater."

Among the engagements coming in for the Cherniavsky Trio next season is one for these artists to play under the auspices of the Woman's Music Club, of Dayton. These much-traveled brothers will have various other appearances in Ohio in connection with their playing in Dayton.

A new concert series has been added to the New York suburban program for next year by the music-loving citizens of Port Washington, L. I. Beginning in October, concerts will be given by Esther Dale, soprano; Anton Rovinsky, pianist; Marguerite D'Alvarez, contralto; Jerome Swinford, baritone, and Katherine Gorin, pianist.

Three engagements have been booked for Judson House, tenor with the Mendelssohn Choir of Pittsburgh, next season. He will appear with that organization on Nov. 15 in the Requiem of Mozart and Dvorak's "Stabat Mater," and on Feb. 10 and 11 he will sing the tenor solos in Beethoven's Ninth Symphony.

Elsa Alsen has left for a short vacation in Maine, where she will enjoy her usual summer sports, swimming, rowing and hiking. This will be only a short holiday, as she must be in Cleveland to sing at the Söngfest as one of the principal soloists, June 22 to 24. On July 10, Mme. Alsen will make her first appearance at the Steel Pier in Atlantic City, jointly with Edwin Swain, baritone.

## Meriden Concerts are Enjoyed

MERIDEN, CONN., June 11.—The first and second parts of "The Redemption" were sung on June 5 in St. Andrew's Episcopal Church under the direction of Lawrence Southwick, organist and choir-master. More than \$1500 was realized for the Public Health and Visiting Nurses' and Children's Welfare associations at a concert sponsored by the Lions' Club in Poli's Theater recently.

## New Britain Children Give Concert

NEW BRITAIN, CONN., June 11.—Children of the Monroe School gave a concert recently under the direction of L. Ethel Prior. The following assisted: Ruth Goodrich Horton, soprano; Jane Sartori Tuttle, contralto; the Opheus Instrumental Quartet, consisting of Marcus H. Fleitzer, violinist; Walter P. Occupin 'cellist; Harold G. Stedman, flutist, and Charles A. Johnson, pianist. Clara A. Olcott was the accompanist.

## Colorado's Musical Progress Summarized in Library Survey

(Continued from page 11)

from program advertising. The remaining \$9300 is raised by subscriptions from \$1 to \$1000 from about 300 subscribers.

Accounts are also given of all musical organizations, schools, etc., in Denver at present, and biographies of prominent composers identified with the State at different times. The Treble Clef Club of 150 women is now said to be one of the largest choruses in Colorado and one of the largest women's choruses in the United States.

A chapter is devoted to Denver's famous municipal organ with its relay room in which center 15,000 electrical connections unique in that they are enclosed in plate glass, thereby making it possible to see the operations of the connections while the organist plays in the Auditorium above. A municipal organist is employed.

All in all, Mr. Wyer has published a comprehensive account of music in Denver and Colorado and in an attractive form that is a credit to the Public Library.

BELLE CALDWELL.

## Letters to the Editor

### On "Depersonalization"

To the Editor of MUSICAL AMERICA:

Your clear and penetrating editorial on "Subjective Music" has so challenged my attention that I am impelled to take issue with one point raised therein.

I refer to the statement "Depersonalization is a dangerous process in art." Is there, can there be, such a mental process as "depersonalization"? I doubt it. Is not impersonality merely another development of a high form of personality? One can only express that of which he is conscious, and in exactly that measure is he individual. If, therefore, he is conscious of impersonality, is he not, in kind if not in degree, inescapably personal? I might even say that impersonality is a higher development of individuality than personality, since it often involves a broader outlook and is generally of nobler inspiration than the personal impulse.

Subjective and objective art then become really one and the same thing. What is commonly regarded as objective becomes subjective the instant it is accepted as part of an individual's consciousness. Once this is recognized, I believe we shall eliminate many confusing terms from our current phraseology.

HECTOR LARIVIÈRE.

Quebec, June 13, 1927.

### School Pupils' Troubles

To the Editor of MUSICAL AMERICA:

Alexander Bloch hit a vulnerable spot when he commented in MUSICAL AMERICA on what he called a "top-down" philanthropic policy of music endowments. An investigation directed in the interest of public school children struggling to study music might reveal some amazing cases. Some of the huge sums of money safely invested every year on already proficient musicians and competent music students might correct an irritating

## Claudio Arrau Wins 5000 Francs Prize at Geneva

GENEVA, June 1.—The contest for pianists from all countries, one of the closing events of the International Exposition of Music here, was won by Claudio Arrau. The prize is 5000 gold francs. The judges were Alfred Cortot, Ernest Schelling, Arthur Rubinstein, Josef Pembaur and Vianna da Motta. The prize work was Balakireff's "Islamey." The next highest contestants were Elsa Karen and Jacqueline Blancard. Mr. Arrau is a young Chilean pianist, who has toured widely in Europe and made his American debut in 1923.

situation if expended on the more hazardous venture of a public school inquiry.

As a specific instance of the difficulties thrown in the way of school children studying music with a professional career in view, I cite the case of a young violinist friend of mine.

He is a lad of sixteen from the Middle West. His talent so attracted the music federation in his home State that the organization is sponsoring a musical education in New York for him. Living with his folks who have come East, he last year attended a public high school in Brooklyn and at the same time attempted to study music at a New York conservatory.

Schedules at the music school called for two private lessons in violin each week, aside from the usual ear-training and sight-singing. Classes in theoretic studies and one of the individual lessons were arranged for Saturday morning. The second lesson necessitated an hour or so off during the week to allow for a long subway ride. But request for an excuse from high school was not granted by the lordly principal on the grounds that it interfered with physical training. Whereas exercise is of importance, it could very well be taken at another time, even out of school. But the head of the school gave it not the slightest consideration. In fact a letter of protest from the conservatory director was overruled with the curt rejoinder: "We're running this school." Nothing remained but to transfer to another high school. The outcome was responsible for the incidental inconveniences that accompany moving to a New Jersey suburb.

PAN.

New York, June 8, 1927.

## Suzanne Keener Sings in Poughkeepsie

Two years ago Suzanne Keener appeared with the Orpheus Club of Poughkeepsie and met with such success that she was re-engaged for the Club's closing concert of the season on May 23, under the direction of Andrew Jessup Baird. Mr. Baird also engaged Miss Keener to sing under his baton with the Apollo Club of Middletown, N. Y., on May 26, when, in addition to singing three groups of soprano songs, she was heard in the solo in Schubert's "Omnipotence." Miss Keener will have a short vacation during June. Early in July she journeys to Ohio to sing at the State Convention of Northern Ohio Music Clubs at Lakeside-on-Lake Erie, and will give a recital at Miami University, Oxford.

**World FAMOUS**  
"Madam Butterfly"  
The Japanese Soprano  
**TAMAKI MIURA**  
Announces a new Japanese Opera  
"NAMI-KO-SAN" By FRANCHETTI  
OPERA-CONCERTS SEASON 1927-28  
Address:  
Hotel Ansonia, New York City

FREDERICK  
**GUNSTER**  
TENOR  
Management: RICHARD COPLEY  
10 East 43rd St. New York City

ANCA  
**SEIDLOVA**  
PIANIST  
DIRECTION: ESTEE CO., 100 CARNEGIE HALL, N.Y.C.

## JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

## Mme. J. de CHAMPLAIN LAGASSE

COLORATURA—COMPOSER (both text and music)  
Address: c/o Miss L. Lilly, 6 E. 51st Street, New York City or Musical America,  
601 Fifth Avenue, New York City

## Maude Douglas Tweedy

Vocal Art Science Studio

Vanderbilt Studios

15 E. 38th St., New York

Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science

Tel. Caledonia 0407

## AMERICAN INSTITUTE OF APPLIED MUSIC

METROPOLITAN COLLEGE OF MUSIC

Kate S. Chittenden,  
Dean of the Faculty

For Catalog Address Director

212 West Fifty-ninth Street  
New York City

## FRANCIS GREER GOODMAN

BARITONE—TEACHER OF SINGING

Brooklyn Studio: 652 E. 18th St., Phone Ingersoll 0102



## Boston Activities

June 11

Agide Jacchia, director of the Boston Conservatory, announces the result of the competition for the prize violin, annually offered by Clark Powers. The contest was held at the Conservatory on Friday, June 3, and Joseph Livoti, twelve years old, of Cambridge, was the winner. Charles Martin Loeffler presided at the contest and commended the youthful player's ability. The violin, valued at \$500, was presented by the maker and donor, Mr. Powers. Master Livoti has been a pupil at the Boston Conservatory since December, 1925, when he won the open competition for the scholarship under Serge Korgueff.

With the close of the active season of the Boston College Musical Clubs, charms have been awarded to the departing seniors and club soloists. Thirty-five concerts were given during the past season, and thirteen members of the organization will be graduated this month. Charms have been awarded to Arthur Hagan, of Somerville, baritone soloist; Francis A. Torndorf, Dorchester, retiring president and a member of the octet; Thomas C. Heffernan, Dorchester, retiring vice-president and member of the octet; James B. Connors, bass soloist; Charles Leddy, Cambridge; Martin E. Griffin, Dorchester, retiring secretary; Francis X. Merrick, Dorchester, retiring business manager and violin soloist; John F. Devlin, Somerville; Francis D. Barrett, Quincy; John E. Sullivan, Beachmont; Joseph L. O'Brien, Quincy; Thomas Murphy, Cambridge; George L. Horwood, Allston, and John O. Donovan, Rockland.

At a special tea on Friday afternoon, June 3, Mr. and Mrs. Charles A. Whittemore of this city, announced the engagement of their daughter, Elinor Whittemore, to Alexander C. King of Atlanta. Miss Whittemore attended Miss Haskell's School and has studied music here and in Europe. She is a violinist, and has appeared in concerts throughout this country and in Paris and Brussels. Mr. King, son of the late Judge Alexander C. King and Mrs. King, is a lawyer and a partner of the firm of King, Caldwell and Partridge. His father was judge of the Federal District Court and was United States Solicitor-General. The wedding will take place in the early fall.

Mrs. Elizabeth Sprague Coolidge was hostess on Tuesday, June 7, at a luncheon in the Hotel Somerset, with Alfredo Casella, conductor of the Boston Symphony "pop" concerts, as guest of

Celebrated,  
Spanish Piano  
Virtuoso.  
Teacher of  
many famous  
pianists.  
19 West 45th St.  
NEW YORK.

**JONÁS**

Phones: Schuyler 1044 or 9923

**ALBERTO BIMBONI**  
Voice Teacher  
Coach for Opera and Recitals  
2025 Broadway New York City  
Telephone Columbus 6074

**ETHEL CAVE-COLE**  
Concert Accompanist—Ensemble Player  
Coach—Vocal and Instrumental  
57 W. 58th St., New York  
Phone Plaza 2640

**EUNICE HOWARD**  
PIANIST  
Available Season 1927-28  
Concert Management: GUILD HALL, INC.,  
Steinway Hall, New York City

**DR. ARTHUR D. WOODRUFF**  
TEACHER OF SINGING  
Studio, 810 Carnegie Hall  
New York City  
Telephone Circle 0321. Mondays in Philadelphia

### "Renaissance Is Upon Us," Says Cowell

SAN FRANCISCO, June 11.—Increased appreciation of modern music is felt by Henry Cowell, American modernist, who has returned to his home at Menlo Park from an extended tour. He reports a great change in the public's attitude toward modern music, and says: "Conservatories that even a year ago looked askance at the modern school of music have all recognized the importance of the new era in musical progress; and audiences in interior cities where the new music has not been heard are clamoring both for the music and discussion of it. As is very often the case in art, popular taste forces recognition on the part of the academicians even before the academicians are ready to accept it. Everywhere there is a feeling that a musical renaissance is upon us, and that American music, together with other arts, will be in the van of the new march. I even found individual critics who had been doubtful of the value of modern music as late as last year, are quite ready to receive it."

MARJORY M. FISHER.

honor. The company included about a dozen other guests. Mrs. Coolidge is visiting her son, A. S. Coolidge, at his home in Cambridge.

Thorndike Luard will play the organ in the Unitarian Chapel at Manchester-by-the-Sea during the season. The position was formerly held by John P. Marshall. The soprano soloist is Olive K. Burrison of West Newton, Mass.

W. J. PARKER.

### Men's Glee Clubs Hold Annual Meeting

BOSTON, June 11.—Herbert J. Gurney, president of the New England Federation of Men's Glee Clubs, and Elmon R. Johnson, vice-president, were re-elected at the annual business meeting held in the Boston City Club on Saturday evening, June 4. Walter M. Heath of Beverly, treasurer, and Paul M. Goddard of Newton, secretary, were also re-elected. An invitation was received by the Federation to hold its convention next spring in Springfield, Mass., and in the following year in Boston. The Federation held its initial meeting in Jordan Hall, this city, seven years ago. At the meeting on Saturday evening enthusiastic comment was made on the success of the recent convention in Portland, Me. Special praise was expressed in regard to the generally higher standard of music used this year, as compared with earlier conventions.

W. J. P.

### Boston Organist Marries

BOSTON, June 11.—William E. Zeuch, organist and choirmaster of the First Church in Boston, was married on Wednesday, June 1, at Utica, N. Y., to Elizabeth Wendell Birdseye, daughter of Mr. and Mrs. Philip W. Birdseye of that city. The ceremony, performed by Rev. Dr. Philip S. Bird, pastor of the First Presbyterian Church of Utica, took place at the home of the bride's parents. Mr. and Mrs. Zeuch will reside in Boston. Mr. Zeuch is a graduate of Northwestern University, and studied organ with the late Alexandre Guilmant in Paris. After the amalgamation of the First Church in Boston and the South Congregational Church, he assumed the duties of organist of the First Church, succeeding John P. Marshall, who became organist emeritus. Mr. Zeuch is a member of the Boston Athletic Association, the Charles River Country Club and the Cliff Dwellers' Club of Chicago. He is vice-president of the Skinner Organ Company of this city.

W. J. P.

### Connecticut Ukrainians Commemorate Poet With Ansonia Concert

ANSONIA, CONN., June 11.—In memory of the sixty-sixth anniversary of T. H. Shevchenko, Ukrainian poet, the Ukrainian brotherhood societies, lodges and the Ukrainian Greek Catholic parish gave a concert at the Opera House. The program included singing by the local Ukrainian church choir under the direction of R. Scvazdevich, and solo numbers by M. Zazulak, Ukrainian baritone of New York, and S. Dziadik, violinist of Derby.

W. E. C.

## School Musicians in Indiana Prove Their Mettle in Orchestra Contest



Bosse High Orchestra, Prize Winning Ensemble in the Indiana State Normal School Contest Held in Terre Haute

### Eight Symphonies Participate in Competition Held as Part of Festival—Combined Ensemble of 200 Delights Terre Haute Audience

TERRE HAUTE, IND., June 11.—The enthusiasm of school musicians and general interest in their work were illustrated at the orchestral contest held in the course of the May Music Festival of the Indiana State Normal School. First prize, in the form of a silver loving cup, went to Bosse High School of Evansville. Garfield High, under Neva Rankin, won second place, and Bloomfield, third. Other orchestras participating were Sullivan, Wiley, Terre Haute, Normal High, Martinsville and Germeyer. Announcement of the award was made by the judge, Dr. L. J. Rettger, who is associated with the music school of Northwestern University.

It was an unusually large audience that crowded the auditorium on May 4 to hear the 200 members of the combined orchestras entered in the contest. Although rehearsing together for only a half hour in the afternoon, the joint orchestra of the eight contesting schools delighted the audience with its performance of a Mozart number, under the

bâton of Ralph C. Sloane, director of the Bosse Orchestra.

Lowell Mason Tilson, head of the music department of the Indiana State Normal School and general director of the May Festival, who presided at the concert, directed the second part of the program. Mozart's "Requiem" Mass was sung by the festival chorus of mixed voices, accompanied by the Normal Orchestra. Margaret Lester, soprano; Emma Swanson Ver Haar, contralto; and Stanley Deacon and Lawrence Clifford Gibson, baritones, were the soloists.

Outstanding among the activities during the past season of the prize winning school, Bosse High, was the Beethoven anniversary concert directed by R. C. Sloane. Assisting the High School Symphony was the Bosse Sextet, the Theyne Trio, and Alda McCoy Honig, pianist. The third annual holiday concert was given by the orchestra, sponsored by the Bosse, Howard Roosa, Campbell and Stanley Hall schools. Helene Hayward, pianist, and Margaret Yourgans, soprano, were assisting artists.

One of the recent events of the Bosse Orchestra was the festival concert given on June 2 in the Bosse Auditorium. The High School Chorus and the Theyne Trio also participated. Soloists were Florence Housh and Nelly Throckmorton, sopranos; Virginia Dickman, mezzo, and Mable Dillingham, contralto.

### Tillotson Pupils Appear in Recital

BOSTON, June 11.—A piano recital given by some of the junior and senior pianists studying with Frederic Tillotson was heard in Steinert Hall, Tuesday evening, June 7. An audience of 500 greeted the young musicians, whose work won commendation. Doris Estey proved herself exceptionally talented. Her interpretations of Ravel's "Pavane pour une enfant Défunte" and "Jeux d'eau" were admirable. She also played Gershwin's "Rhapsody in Blue" with Mr. Tillotson at the second piano. Worthy of praise was the playing of Elizabeth Gordon, ten-year-old, and of Arthur Noel Levy. Other pupils to perform were: Mariam Greenwood, Barbara Kingsbury, Ethel Rosenberg, Lola Lippi, Helen Amendola, Marjorie Johnson, Ethel Gerrish Ricker, Marjorie Cohen, Alice Pearlman and Walter Colantuono.

W. J. P.

### Grace Bender Scores in Montclair

MONTCLAIR, N. J., June 11.—Grace Bender, who is known as an excellent accompanist, appeared recently as a piano soloist, after a period of study

with Thuel Burnham in New York. In a mixed program of the classic, romantic and modern schools, she acquitted herself with great success. She has an abundance of technic and plays with power and vivid imagination. A representative audience filled the auditorium of the Montclair Woman's Club, and the artist was loudly applauded.

### New Orchestra and Organ Recital Are Heard in Rockville

ROCKVILLE, CONN., June 11.—The Community Orchestra, an organization recently formed in this city, made its first public appearance on May 26 in the Palace Theater. The conductor is Arthur Stein. The organ playing of William C. Hammond of Holyoke, Mass., a former Rockville resident, was greatly enjoyed when he gave a recital in the Union Congregational Church recently.

W. E. C.

KENSINGTON, CONN.—A concert was given on June 3 in the Kensington Methodist Church by members of Everyman's Bible Class Orchestra of New Britain.

W. E. C.

**ELIZABETH QUAILE**  
Studio: 22 East 89th St., New York  
Tel. Atwater 3954

**TEACHER OF PIANO**  
Classes in  
PEDAGOGY and INTERPRETATION  
Joint Author of DILLER-QUAILE  
Educational Series of Piano Literature  
Educational Studies for Beginners  
(G. Schirmer, Inc., Publishers)

**HARRIET FOSTER**

Contralto  
Voice Builder and Coach  
Studio: 251 W. 71st St., New York  
Phone Trafalgar 6756

**N. DE RUBERTIS, Conductor**  
SIX SEASONS: KANSAS CITY SYMPHONY ORCHESTRA  
FIVE SEASONS: KANSAS CITY CIVIC OPERA CO.

**INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK**  
FRANK DAMROSCH, DIRECTOR 120 CLAREMONT AVENUE



# People and Events in New York's Week

## Suzanne Keener Sang for Many Universities in Season Just Closed



Suzanne Keener, Soprano

Suzanne Keener, soprano, concluded her 1926-27 season with two concerts under the direction of Andrew Baird as soloist with the Orpheus Club of Poughkeepsie, on May 23 and with the Apollo Club of Middletown, N. Y., on May 26.

Miss Keener has been in demand for college and university courses. In a season of forty-four engagements she sang twenty-seven times for college audiences. Miss Keener's diversified programs have had an especial appeal for the students, combining as they do the strictly conventional recital program with the novelty costume recital. Her tour, which began early in October, kept Miss Keener busy all season, with the exception of a two weeks' rest during the Christmas and New Year Holiday season. She travelled as far west as Nebraska and as far South as Florida. Her two southern tours were so successful that she will return to the South next January and March for a tour of twelve concerts, through North and South Carolina, Georgia, Tennessee, Kentucky and Florida.

Miss Keener is taking a complete rest during June, for early in July she must set out for several important summer engagements not the least notable of which is a recital for the State Convention of Music Clubs of Northern Ohio on July 13.

Miss Keener's popularity is indicated by a season of over twenty recitals booked for the 1927-28 season, beginning with her first tour of the Pacific Coast in early October, and extending until Nov. 12.

### Alice Fraser Returns From South America

Alice Fraser, who recently returned from a concert tour of South America, in which she appeared in leading cities will sing in Town Hall in October. Mme. Fraser is now a pupil of Caska Bonds. She made her debut last season at the Renaissance Casino. Her South American tour was unusually successful; she was decorated there with a medal, and received a certificate of appreciation from citizens. Mme. Fraser was born in British Guiana. G. G. A.

### Quintano Pupils Heard in Concert

The master class of Giacomo Quintano was heard in a violin concert in Steinway Hall on May 25 before an overflow audience. Participating were John Grillo, Vincent de Santis, Joseph Schotenstein, Frank Rinaldi, Olaf Olsen, Reno Parmegiani, Henry Musto, John Ruch, Albert Limata, Marie Trapani, Anthony Trapani, Gerard Caroprese,

Mollie Cashan, Canice Mahoney, Vincent Cassese, Louis Del Vecchio, Edmund Ghiselli, Maurie Moschetto, Ettore Peretti, Ralph Giordano, Antonio Imprevuto, Albert Marcello, Angelo Gianni, and Leonard Quintano. After the concert, which disclosed unusual talent, certificates were given the students. They, in turn, presented Mr. Quintano with a diamond-studded gold watch and awarded Mrs. Quintano many floral pieces. Anthony Quintano assisted with piano works of Paderewski and Chopin. Lillian C. A. Carr was the accompanist. Another recital will be given in November.

## News from the City's Studios

Carl M. Roeder presented young artists in a piano concert in the American Art Galleries on the evening of June 17. The pianists listed were Therese Obermeier, Hannah Klein, Pauline Pearlman, Marjorie Fairclough, Harriet Merber and Raymond Dreyer. The program included the Bach-Bauer Prelude and Fugue in C Minor played by the Misses Obermeier and Klein, the Scherzo from Saint-Saëns' G Minor Concerto, played by Miss Peckham with Miss Obermeier at a second piano, and solo groups of numbers by Scarlatti, Mendelssohn, Chopin, Rachmaninoff, Beethoven, Griffes, Liszt and Tcherenpnin.

The seventh annual concert by Polsley pupils, assisted by Mary Reitman, soprano; Calman Fleisig, violinist, and Ray Lev, accompanist, was given in Chickering Hall on June 3. The participants were Marion Hillman, Grace Essenwanger, Norman Lyons, Clifford Weibert, Louise Coplan, Albert Scherer, Emma Pulaski, Andrew Rinando, Cornelia Polsley, Dorothy Marquardt, Lester Stellman and Alvina Freschi. Mrs. Polsley played orchestral parts to the concertos on a second piano.

Pupils of Herbert Stavely Sammond gave a recital in New Aeolian Hall on June 8 before an invited audience. Thelma Heber, soprano; Mrs. Reginald Reed, soprano; Beatrice Smith, soprano; Adele Trace, contralto; Walter C. Nickolds, baritone; Charles Wallace, baritone, and Ethel Heeren, soprano who won the gold medal in the 1926 New York Music Week contest, appeared. Mr. Sammond is organist and choirmaster of the Middle Collegiate Church, and conductor of the Morning Choral of Brooklyn and the Elizabeth Oratorio Society.

Appearances of singers from the Klibansky studio: Ruth Thomas appeared as *Mabel* in "The Pirates of Penzance" in Boston and achieved a success.

Vivian Hart, who had just returned from her tour with the Shubert production of "The Great Boy" sang the leading rôle in "Patience," which closed recently in New York.

Reginald Pasch appeared in New York in the production of "Blossom Time" in the Shubert-Riviera Theater.

Aimee Punshon, who sang at the lecture-recitals of Herman Eckstein, has been re-engaged for several other concerts.

Mr. Klibansky gave a recital with singers from his studio at the Auditorium of the Y. M. C. A. Louise Smith, Anne Elliott, Tristan Wolf and Paul Simmons took part.

Mr. Wolf was engaged to sing at the Tremont Theater during the week starting April 30.

Anne Weil sang successfully at a concert on April 27 in the McMillin Theater.

Klibansky pupils are singing in the performance of "The Vagabond King" in Philadelphia; Edwin Bidwell and Mary Beth Conoly in Philadelphia in "Maryland," and Ruth Witmer in "Hit the Deck" in New York.

### Closing Exercises Held at American Institute

The closing exercises and awarding of prizes to the junior classes of the American Institute of Applied Music took place Saturday morning, June 4. Marion Morse, aged seven, received first prize in the beginners' class in elementary theory, audition and rhythm. Minot C. Morgan received first prize in the first year class in the same subjects. Prizes and credentials were presented by Miss Chittenden, who gave a talk to

the children. The class work is conducted by C'Zelma Crosby. An informal party followed the program.

### Andersen to Be Known as H. Jorgen Dick

A note from Henry J. Andersen, personal representative of Poyla Frijs, is to the effect that henceforth he will be known as H. Jorgen Dick. Mr. Dick's full name, which he is abbreviating for convenience, is Henrik Jorgen Andersen-Dick.

## COMMENCEMENT HELD BY WILDERMANN INSTITUTE

### Graduation Exercises in Town Hall Include Awards of Prizes and Miscellaneous Program by Students

The graduation exercises of the Wildermann Institute of Music were held in the Town Hall on the evening of June 8 before an interested audience. The prize winners were announced as follows: artist soloist's gold medal, Sara Goodman; senior Beethoven soloist's silver medal, Kathleen Bowen; Mozart gold medals for advanced theory, harmony, solfège, Ange Rizzio and Jane Petranich; Hermann Spielter gold medal for highest average in advanced theory, harmony, solfège, Mildred Behlen; director's silver medal for highest average in intermediate theory and harmony, Elsa Kaestel; Schumann silver medal for theory, harmony and solfège, Blanche Sable.

A program of piano concertos, violin solos, numbers by a double violin quartet a violin, piano and organ ensemble, and organ solos by James Calvin Crabtree was given. The works presented were by Guilman, Widor, Mozart, Wieniawski, Grieg, Bohm, Mendelssohn, Beethoven, Tchaikovsky, Bach, Elgar and others. Maria Wildermann, director of the Institute, presented the diplomas and played orchestral parts to the concertos on a second piano.

The graduates, many of whom won certificates and awards in more than one field, are Sara Goodman, Sister Imelda Tempfi, Mildred Behlen, Jane Petranich, Ange Rizzio, Sister Berchmans Cooney, Sister Concepta McCloy, Kathleen Bowen, Yetta Sanctoric, Sister Augustine Ryder, Sister DeLourdes Donlon, Sister Patrick Little, Ethel Rochford, Sister Lawrence Twomey, Sister Xavier Walshe, Elsa Kaestel, Blanche Sable, and Irene Walker.

### Altman Pupils Give Chickering Hall Concert

Students of Elenore Altman appeared on Tuesday evening, June 7, in Chickering Hall, in an excellent program from the compositions of Haydn, Beethoven, Brahms, Schumann, Chopin, Paderewski, Glinka-Balakireff and Gluck-Sgambati. Ten of Mrs. Altman's students played: Robert Greenberg, Shirley Lunitz, Ida Turkenitch, Esther Naiman, Ethel Shiller, Alice Michelson, Terry Borchardt, Fay Lewis, Harriet Bresler and Horace Greenberg. Very hearty applause indicated the appreciation of the audience of the high quality of talent displayed.

### Stuart Ross Returns After Active Season

Stuart Ross has completed his fifth season as assisting artist with Rosa Ponselle, dramatic soprano of the Metropolitan Opera. Since January he has played in nearly forty recitals with Miss Ponselle, and has given nineteen recitals alone under the auspices of the Ampico in "comparison concerts." He was heard in Florida, Cuba, Texas, Arizona, California, Washington and Oregon. Mr. Ross is now in New York, coaching and preparing next season's programs.

### Pilzer to Lead Independence Day Concert

An Independence Day concert on the Mall in Central Park will be conducted by Maximilian Pilzer as an afternoon entertainment. The program includes Meyerbeer's "Coronation" March, the "Meistersinger" Overture, excerpts from "The Fortune Teller," the "Caucasian" Sketches of Ippolitoff-Ivanoff and two Tchaikovsky numbers—the "1812" Overture and the Polonaise from "Eugen Oniegn."

### Marion Ransier Will Open Waterloo Institute

Marion Ransier, who during the past season has been piano instructor in the Institute of Musical Art, New York, by special arrangement with Frank Damrosch, director, has been authorized to prepare students in piano and theory for this school. In connection with this work Miss Ransier announces the opening of the Ransier Piano Institute in Waterloo, Iowa, on Sept. 1.

**World's Greatest Theatre**  
**ROXY-SYMPHONY**  
**ORCHESTRA OF 110**  
**CHORUS OF 100**  
**BALLET OF 50**  
**MARIA GAMBARELLI**  
 Prima Ballerina

**ROXY JAZZMANIANS**  
 Grand Kimball Organ  
 (3 Consoles)

50th St. & 7th Ave.  
 Under the Personal  
 Direction of  
**S. L. ROTHAFEL**  
 (Roxy)



## UNIVERSITY SERIES OPENED BY GOLDMAN

### Grainger Guest Conductor at Second Event in Central Park

The Goldman Band, which opened its season in Central Park on the evening of June 6, gave its first concert on the campus of New York University on the evening of June 9, before an unusually large audience.

For the third consecutive season of his concerts in this locale, Mr. Goldman was given a tumultuous greeting on his appearance, and the playing of his band was loudly encored throughout the evening. The March from Gounod's "La Reine de Saba" was the opening number, and this was followed by the Beethoven "Egmont" Overture. Later on, the Bonn composer was again represented by one of his "Country" Dances.

Other numbers on the program were Henry Hadley's "Irish" from his suite, "Silhouettes," the Grieg "Peer Gynt" Suite, No. 1, and Mr. Goldman's march, "On the Hunt."

Olive Marshall, soprano, was soloist, contributing "O Don Fatale" from Verdi's "Don Carlos," which was well done and won the approval of the audience. The band was later heard in arrangements of Bach works by Albert and excerpts from "Faust" with Mr. Goldman's "Chimes of Liberty" as encore.

Friday night, June 10, Percy Grainger appeared as guest conductor with the band at its Central Park Concert. Mr. Grainger conducted a group of his own compositions, including "Over the Hills and Far Away" in which there were four young pianists; "Colonial Song," which

enlisted the services of tenor and contralto soloists, "Tune from County Derry," "Molly on the Shore" and "Shepherd's Hey."

Mr. Goldman assumed the baton for Tchaikovsky's "Marche Slave," the Overture to Thomas' "Mignon," Rubinstein's "Rêve Angélique" excerpts from "Pinafore" and "Chinese Wedding March" by Hosmer. Del Staigers was heard in cornet solos.

At the New York University concert on Sunday night, Mr. Goldman played, for the first time, his new composition, "On the Pier," a march inspired by the Steel Pier at Atlantic City during a severe storm. It proved a graphic piece and was received with acclaim by the immense audience. Other works presented included an especially made arrangement of the Schubert "Marche Militaire," the Overture to Gluck's "Iphigénie en Aulide" in Wagner's arrangement, excerpts from "Aida," Sibelius' "Finlandia," "The Evolution of Dixie," by Mayhew Lester Lake, and Clarke's "Fantaisie Brillante," with an incidental bit well played by Del Staigers, cornetist.

J. D.

### Austral Faces Long English Tour

Florence Austral, soprano, who completed the season at the Cincinnati Festival, sailed recently for England for a holiday before her European concert tour begins in October. Under the management of Lionel Powell and Holt, Miss Austral and her husband, John Amadio, flutist, will begin a strenuous tour, fulfilling twenty-seven bookings in thirty-eight days. The tour begins in London at Royal Albert Hall on Oct. 2, and concludes in Blackburn on Nov. 18, with another London appearance booked for Dec. 4. Also included on the tour is the Norwich Festival on Oct. 27-28, and an appearance with the Hallé Orchestra in Manchester on Oct. 22. Miss Austral will return to America immediately after New Years for an extended tour, which will again conclude with several festival engagements.

### Haensel & Jones Announce Cape May Artists

Prominent among the artists who will appear on the summer course at Cape May, N. J., is Richard Crooks, tenor, whose engagement at the summer resort will be on July 31, shortly before he sails for Europe to make his operatic debut in Berlin. On July 24 Earl Waldo, baritone, will be one of the featured artists. Olive Marshall, soprano, and Frank Cuthbert, baritone, will sing in joint recital on Aug. 7. Zelda Schiaffino, soprano, and Henry Clancy, tenor, have been engaged to appear on Aug. 14; and Mary Craig, soprano, will be the artist for the Aug. 21 concert. These artists are under management of Haensel & Jones.

### Fokine Will Appear in New York Next Season

Michel Fokine, dancer, who has not appeared in New York since his performance at the Metropolitan Opera House two years ago, will appear in the Century Opera House, Sunday evening, Oct. 23, and Sunday matinée and evening, Oct. 30, with Vera Fokina and an American ballet of 100, announces his manager, S. Hurok. He will follow up this performance with appearances in Chicago, Philadelphia, Cincinnati, Detroit, and other large musical centers. Mr. Fokine will present new ballets and popular favorites, with new settings by noted scenic artists.

### From Minneapolis to Amsterdam for Giannini

The extent of Dusolina Giannini's tour during the coming season is best exemplified by the fact that on Nov. 4 she will appear as soloist at the twenty-fifth anniversary concert of the Minneapolis Symphony under Henri Verbrugghen in Minneapolis, and on March 8 with the Concertgebouw Orchestra under Willem Mengelberg in Amsterdam, Holland. Between these dates, as well as before and after, Miss Giannini will be kept busy the entire season both in America and Europe.

### Utica Jubilee Singers to Tour Abroad

Ernest Briggs has closed arrangements for the summer concert season of the Utica Jubilee Singers. They will sail for London, July, and will tour England, France and Germany. It is planned also that they will preface their season by

appearing on the program of the benefit and all-star fashion fête which will be given in the Casino Theater on Sunday evening, June 26. The proceeds will go to St. Joseph's Summer Institute, a summer camp where more than 1000 children are given free vacations each season.

### Dane Rudhyar Lectures in Western Cities

Dane Rudhyar is giving two courses on the "Historical Philosophy of Music" during June, July and August, one in Pasadena at the home of Baroness de Kibort, and another in Los Angeles and Hollywood, alternately. Mr. Rudhyar has been lecturing for Pro-Musica in San Francisco, including his latest compositions on the programs. His "Paeans" for piano will be published in the second issue of *New Music*.

### Stewart Wille to Coach During Summer

Stewart Wille, coach and accompanist, has been accompanying Ernestine Schumann Heink on her golden jubilee tour, just finished. Mr. Wille was engaged by Marion Talley, soprano of the Metropolitan Opera, for her spring tour. He has accompanied Lawrence Tibbett, Marie Rappold, Arthur Middleton, Nevada Van der Veer, Paul Althouse and many other prominent artists. Mr. Wille will remain in New York, teaching and coaching at his studios during the summer.

### European Pupils of Mme. Cahier Appear

Several European pupils of Mme. Charles Cahier have recently made successful guest appearances in European opera houses. Outstanding is Göta Ljungberg, of the Staatsoper in Berlin, who has appeared for the first time as Kundry in "Parsifal" at Covent Garden. Erica Darbo, a young soprano of Oslo, Norway, has made appearances as guest in several opera theaters, and after Aug. 1 will be the leading soprano at the Kie Opera in Germany.

### Lyell Barbour Gives Recitals in London and The Hague

Lyell Barbour, American pianist, was heard recently in recitals in London and The Hague. In the former event, given in the Wigmore Hall on May 10, he played Beethoven's Sonata in D Major, and works of Mozart, Brahms, Albeniz, Granados and Debussy. Following Mr. Barbour's recital in The Hague, he was engaged to play as soloist with the orchestra at Scheveningen, the Dutch seaside resort, on Aug. 7.

### Tudor Davies Will Return in January

Tudor Davies, Welsh tenor, will return to America in January next for his second tour, which will include two performances with the Philadelphia Opera Company, singing in "Lohengrin" and "The Jewels of the Madonna." In the week of May 16, Mr. Davies sang in four operatic performances in Kansas City, Mo. He concluded his present American tour, singing with the Holyoke, Mass., Oratorio Society on May 23, and sailed from here on the 25th.

### Laubenthal to Sing in Coast Opera

Rudolf Laubenthal, tenor of the Metropolitan Opera Company, who is singing in Wagnerian performances at Covent Garden, London, will return to this country early in September, to fill a California engagement of four *Tristan* performances with the Los Angeles and San Francisco opera companies. This engagement is prior to his opera duties at the Metropolitan.

### Christiaan Kriens Leads Three Orchestras

Recent conductorial achievements for Christiaan Kriens were at concerts of the Elizabeth Symphony, in the auditorium of Alexander Hamilton Junior High School; of the Morristown Orchestra Society, with Marguerita Sylva as soloist; and of the Plainfield Symphony. May 12, 19 and 23 were the respective dates.

### Ada Wood Appears as Soloist for Jersey Camp

Ada Wood, contralto, appeared as soloist in the musicale of the Trinity Choir for the benefit of the New Jersey Choir Camp on June 2. Miss Wood gave a group consisting of Strauss' "Das Rosenband," Bachelet's "Chère Nuit," and Griffes' "By a Lonely Forest Pathway."

## Edwin Hughes to Hold Eleventh Annual Piano Summer Master Course



Edwin Hughes

Edwin Hughes, pianist, will hold his eleventh annual summer master class in New York from June 27 to Aug. 6.

The work will consist of private and class lessons including lectures, demonstration and interpretation lessons. Class lessons will be open to both auditors and players.

Mr. Hughes will also give a series of weekly student recitals during the course.

An American musician, Mr. Hughes studied under Rafael Joseffy and later with Theodor Leschetizky in Vienna. The latter period of study was followed by four years of residence in Munich, whence concert engagements took him to various European music centers for appearances in recital and as orchestral soloist.

During seven years in Europe, Mr. Hughes' class included graduates and students from the Berlin Hochschule für Musik and the conservatoires of Vienna, Leipzig, Munich, Würzburg.

During the past four years, eighteen individual recitals have been given in Aeolian Hall and Town Hall, New York, by pupils of Mr. Hughes. A number of these have appeared with such orchestras as the Detroit Symphony, Cleveland Orchestra and Minneapolis Symphony, and the American Orchestral Society of New York.

### John Corigliano Engaged in Lakeside

John Corigliano, who has been the assisting artist with Marion Talley on her tours this season, will be heard in Lakeside, Ohio on Aug. 23 under the auspices of the Lakeside Chautauqua Association.

## PASSED AWAY

### Theodore Stier

Theodore Stier, for fifteen years conductor for Anna Pavlova, died recently in London. Mr. Stier had been in ill health for some time, and two years ago was compelled to resign his position. Mr. Stier was a native of Yugoslavia and was unmarried. He left a volume of memoirs, entitled "Round the World with Pavlova," which will be published this autumn.

### Lucy Dickinson Marx

WASHINGTON, June 11.—Lucy Dickinson Marx, one of the best-known musicians in the city, died on June 10. Mrs. Marx was a member of the Friday Morning Music Club and was widely known as a concert and choir singer. For several years past she had been director of the choir of the Immanuel Baptist Church. Mrs. Marx was also a composer.

A. T. MARKS.

### Edouard Bernoulli

ZÜRICH, June 4.—Edouard Bernoulli, noted Swiss musicologist, died here recently in his sixtieth year. Dr. Bernoulli was born in Basle, Nov. 6, 1867. He won his degree of Ph.D. at the University of Leipzig in 1897. Dr. Bernoulli was the editor of several famous musical publications and the author of numerous books on musical subjects.

### Gescheidt Singer Heard in New Jersey Recital

Anne Cornwell Starke, soprano, gave a recital at the Highland Park Community House, New Brunswick, N. J., on May 11. Her audience was large and demanded several encores. Mrs. Starke's program included Handel's "Skylark Pretty Rover" and "Gloria la Motte" by Haydn, "Alleluia" by Mozart, "Over the Steppe" and "My Native Land" by Gretchaninoff, Tchaikovsky's "By the Window," "Rain" by Curran, "Sanctuary" by La Forge, "Wayfarer's Night Song" by Martin and "The Wind's in the South" by Scott. Mrs. Starke was accompanied by her husband, Emory P. Starke. She is from the New York studio of Adelaide Gescheidt.

### "Salomé" Operetta By Magliocco Performed

The Rev. F. Magliocco, composer and conductor of the Belmont Choir (Italian Oratorio Society) whose oratorio "Cantica Franciscana," was performed under his direction at the Sesquicentennial in Philadelphia, led his operetta, "Salomé" on May 29 in the Hunt's Point Palace. Among the performers, Bersie Mastangelo and Ausilia Ruocco, both from the Sapia studios, and Signor Morreale, a young tenor, acquitted themselves with distinction. In the comedy rôles Aida Cesarini and Arthur Adamini were clever. The chorus sang with spirit. The performance was staged by the composer.

### Van der Veer to Sing in Pittsburgh

The Mendelssohn Choir of Pittsburgh, Pa., has chosen Nevada Van der Veer to be its soloist for three concerts during the coming season. The first of these will be given on Nov. 15, when the contralto will participate in presentations of Mozart's Requiem and the "Stabat Mater" by Dvorak. The other two performances will consist of Beethoven's Ninth Symphony, given by the choir on Feb. 10 and 11. Mme. Van der Veer's early fall activities will include a recital in Atlanta, Ga., under the auspices of the Fine Arts Club.

### Paul Althouse Has No "Off-Season"

The summer is not an "off-season" for Paul Althouse. His summer engagements will take him from coast to coast, including two concert appearances on the Steel Pier, Atlantic City, N. J., and four opera appearances in Seattle. Another important group of engagements for Mr. Althouse consists of three broadcasting dates on the Atwater Kent hour on consecutive Sunday evenings, June 19 and 26 and July 3.



## MANY GRADUATE AT ANN ARBOR'S SCHOOL

First Degree Awards Made When Thirty-second Closing Is Held

ANN ARBOR, MICH., June 11.—A large number of graduates are announced for the thirty-second annual commencement of the University School of Music on the morning of June 15. Earle Grenville Killeen, of the class of 1902, will be the orator of the day. Mr. Killeen for several years served as a member of the faculty of the University of Michigan and the University School of Music, resigning to accept the directorship of the department of music at Coe College, Cedar Rapids, Iowa. He was then called to Akron, Ohio, taking charge of the musical activities of that city. From there he was invited to the professorship in music at the University of Minnesota.

The commencement oration will be preceded by a musical program by members of the University School of Music. Following the address, Earl V. Moore, director, will award the Stanley honor medal for distinguished scholarship.

During the past year the curricula of the University School of Music have been broadened to include full four-year courses leading to the degrees of bachelor of music and bachelor of music in education. The awarding of diplomas and certificates to those who have completed prescribed courses has been continued.

Mr. Moore will present the candidates for graduation. Degrees will be conferred upon the following graduates by Charles A. Sink, president: Bachelor of music, Hope Evelyn Bauer, voice; Elizabeth Tracy Davies, piano; Pauline Kaiser, violin, and public school music; and Royden Tatsuo Susumago, voice.

Degrees of bachelor of music in education will be awarded to the following: Grace Ethel Albrecht, Catherine Alice Buhner, Mary Permilia Doty, Helen Hortense Hays, Alfreda May Martin, Beatrice V. Omans, Hazel Ellen Peelle, Evelyn Mary Sullivan, Walter Carl Welke, Carolyn Wise, and Madra Rix.

Diplomas will be awarded to Awanda Lucile Graham, piano; Ethel Catherine Hauser, piano; B. Thelma Lewis, voice; Odina Bergetta Olson, voice; Pearl Shewell Reimann, piano; and Bessie R. Sickles, voice.

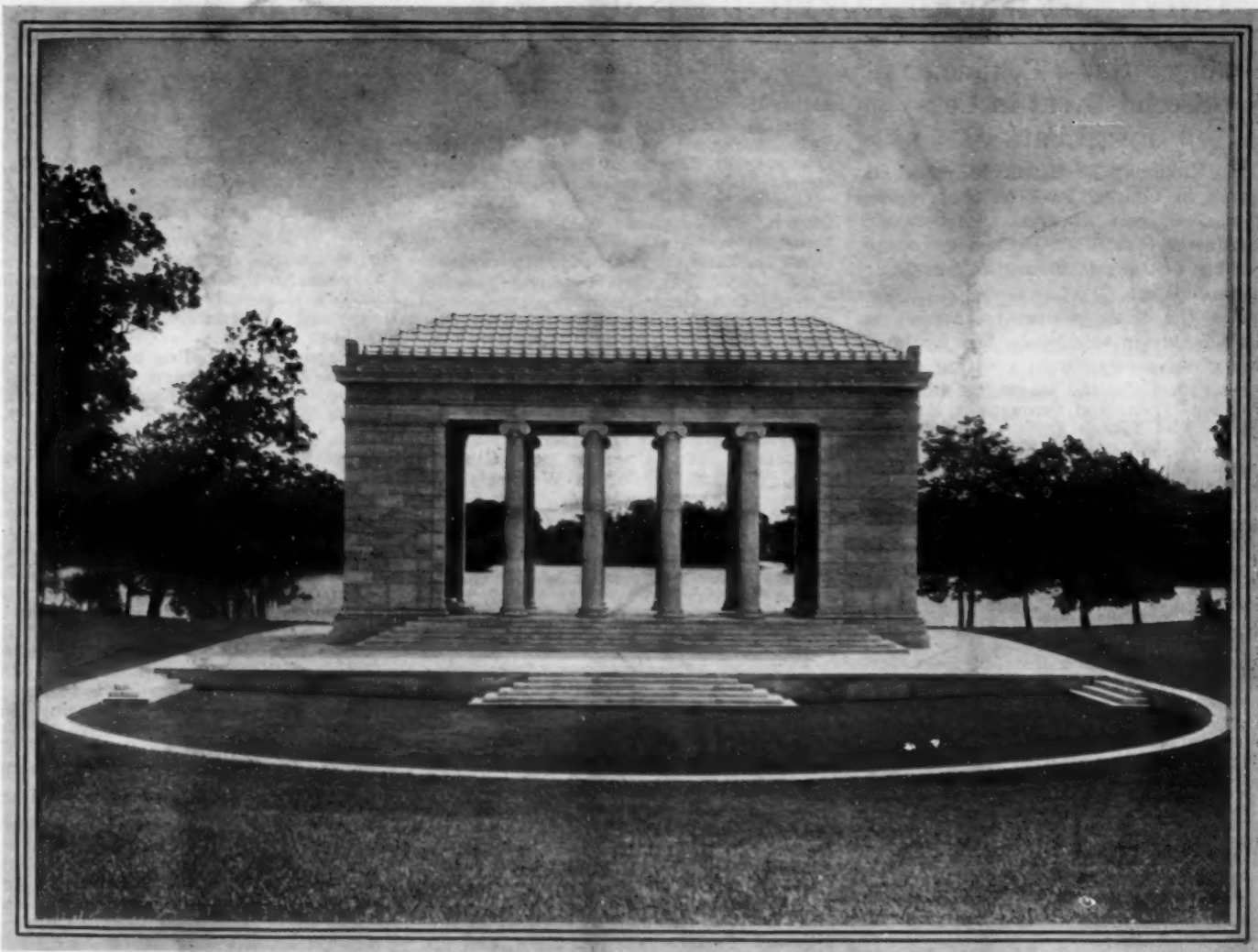
The normal diploma will be given to Frances Marie Switzenberg, voice; Frances Louise Adams, piano; and Virginia Elaine Hobbs, public school music.

### "Prodigal Son" Sung in Johnstown

JOHNSTOWN, PA., June 11.—A successful performance of "The Prodigal Son" by Sullivan was given recently by the Choir Ensemble Society of the West End. Edward A. Fuhrmann is the conductor. The concert was held in Calvary Methodist Episcopal Church, with the following soloists: Gertrude S. Rhode, soprano; Mrs. E. E. Colliver, contralto; Louis Vincent Geist, tenor; George B. Hunter, bass. Mrs. William A. Barron was at the organ.

### New Miaskovsky Symphony Heard in Leningrad

LEIPZIG, May 30.—The premiere of a new symphony by Nicholas Miaskovsky, his Eighth, is reported in dispatches from Leningrad. The new work, according to J. Zander, writing in the *Zeitschrift für Musik*, seems to have as aim the synthesis of nationalistic music with the international style of Tchaikovsky. It is marked by themes which suggest folk-song, by pronounced rhythms and a complex polyphonic style. Among the important events of the winter was the return of Serge Prokofieff, after nine years, to conduct his works and give piano concerts. Also interesting was the appearance of Erich Kleiber, conducting four programs with the Leningrad Philharmonic and a performance of "Carmen" in the Maryinsky Theater. Leading novelties of Schönberg, Berg, Scriabin and Respighi, he seemed to stress intellectuality of style, and failed to win a warm approval for these works.



The Benedict Monument to Music in Roger Williams Park, Providence, Scene of a Choral and Instrumental Concert Given on a Large Scale

## Annual Concert at Music Monument Draws 30,000 to Park in Providence

Festival Chorus of More Than 300 Attains New Record of Excellence—Goldman Band and Soloists Take Part in Program Compiled from Standard Composers

PROVIDENCE, R. I., June 11.—The Providence Festival Chorus of more than 300, with John B. Archer as conductor, again achieved remarkable success at its annual concert, given at the beautiful Benedict Monument to Music in Roger Williams Park on the afternoon of Sunday, June 5. The Festival Chorus was assisted by the Goldman Band of New York, Edwin Franko Goldman conducting. Olive Marshall, soprano of New York, and Del Staigers, cornetist, also of New York, were the soloists.

More than 30,000 persons heard the concert from the hillside of the natural amphitheater which surrounds the monument. Many others listened from a flotilla of small boats and canoes on the lake in the background. In such a setting, the splendid music sounded like a benediction.

The concert was made possible, as on previous occasions, by Stephen O. Metcalf, president of the Providence Journal Company and of the Providence Festival Chorus, who not only financed the event but entertained chorus, band and soloists at a supper in the Providence-Biltmore after the concert.

The concert opened with "The Star-Spangled Banner," arranged by Geoffrey O'Hara and played by the band. Then came the Kermesse Scene from "Faust," splendidly sung by the chorus with accompaniment by the band.

### Wagner Well Sung

Under the baton of Mr. Archer, the admirably trained chorus rose to heights not heretofore achieved, notably in the "Chorus of Pilgrims" from "Tannhäuser." A special feature was Mr. Goldman's own march, "On the Hunt," dedicated to Mr. Metcalf. It was so enthusiastically received that the band was

forced to repeat it twice. A third encore brought Mr. Goldman's "On the Mall." The "Spinning Song" from "The Flying Dutchman," sung by the women's chorus, and the March of the Peers from "Iolanthe," sung by the men's chorus, forced Mr. Archer repeatedly to bow his acknowledgments.

Other numbers on the satisfying program were MacDowell's "To a Water Lily," and the Introduction to Act III and the "Bridal Chorus" from "Lohengrin," played by the band. The "Polovetzian" Dances from "Prince Igor" were given by the chorus and band. The Overture to "Mignon" was also offered by the instrumentalists.

The aria "O Don Fatale" from "Don Carlos" was sung with fine effect by Miss Marshall, the band accompanying her. Later she sang Massenet's "Open Thy Blue Eyes" and the Prayer from "Cavalleria Rusticana." Mr. Staigers played Clark's "Fantasie Brillante" splendidly.

The Benedict Monument was developed from a bequest of the late William Curtis Benedict, merchant, musician and patron of art, who left \$75,000 for a temple of art. To this sum was added a donation of \$100,000 by Mr. Metcalf. N. BISSELL PETTIS.

### Cincinnati Temple Has New Organist

CINCINNATI, June 11.—John Yoakley has resigned from the post of organist in the Scottish Rite Temple, and Frederick Hofmann has been appointed in his stead. P. W.

### Fifteenth Bach Festival Opens in Munich

MUNICH, June 1.—The fifteenth German Bach Festival was opened here on May 28. The large hall of the Odeon, in which reposes a bust of the composer, was the scene of the first concert. The chorus of the Bach Society and noted soloists took part. There was a second evening concert, and religious music of the composer performed in the Cathedral and the Church of St. Matthew.

## ANN ARBOR CHOOSES SINK FOR PRESIDENT

University School of Music Names Him Successor to Dr. Kelsey

ANN ARBOR, MICH., June 11.—Charles A. Sink was elected president of the University School of Music at the annual meeting of the board of directors on June 4. Mr. Sink succeeds Dr. F. W. Kelsey, who was president from 1889 until his death on May 14.

Mr. Sink graduated from the University of Michigan in 1904, and immediately thereafter was elected secretary and business manager of the University School of Music, which maintains the Ann Arbor concerts and May festivals. During these years he has developed the work of the school and of the concert activities to an extent that is widely recognized. The School of Music maintains a faculty of over thirty, and has an enrollment of about 700.

In the concert field Mr. Sink, through the medium of the Choral Union and May festival concerts, has brought to Ann Arbor such great artists as Caruso, Paderewski, Mary Garden, John McCormack, Geraldine Farrar, Jascha Heifetz, Fritz Kreisler.

Mr. Sink has supplemented his musical activities with extensive public service for many years. He served on the local Board of Education for twelve years as member and president, and also was president of the State Association of School Board Members and Superintendents. He is at present serving his fourth term in the Michigan Legislature. He has been four years in the House of Representatives and four years in the Senate, during all of which time he has been chairman of the committee on education in the respective houses.

Under his chairmanship, Michigan has passed many progressive educational laws.

### Ganna Walska Announced to Appear in "Miracle" Abroad

Ganna Walska, who sang recently in Debussy's "Martyre de Saint-Sebastien" at a Walther Straram concert in Paris, is announced to appear in "The Miracle," produced by Max Reinhardt, in Vienna, Budapest and Prague.